

35  
Special Vaudeville Number

DECEMBER  
25  
1915

THE NEW YORK  
DRAMATIC  
MIRROR

PRICE  
TEN  
CENTS



TRIXIE FRIGANZA

Drama—Vaudeville—Motion Pictures



White, N. Y.  
The calm before the storm in "The House of Glass." Mary Ryan as Mrs. Lake (Margaret Case) and Frederick Burt as Harvey Lake are very happy in their Kansas City home



Ruth Mabie and Anna Hamilton who help to make "A World of Pleasure" an attractive spot in the theatrical universe

White, N. Y.



Davis and Sanford, N. Y.  
Having bidden farewell to "Peg O' My Heart" after a four years' engagement in the title role, Laurette Taylor will shortly begin rehearsals in a new play by her husband, J. Hartley Manners

Ethel Barrymore as Emma McChesney, the indomitable saleswoman of "Featherloom" petticoats in "Our Mrs. McChesney," reaches Sandusky, O., in her travels. George Harcourt is seen as the genial hotel clerk, Hen Cody

White, N. Y.



White, N. Y.  
Gladys Lamb, who nightly demonstrates the poetry of motion upon the ice rink of Castles in the Air



White, N. Y.  
The notorious Blanche Dumond (Lucile Watson) in "The Eternal Magdalene," submits the Rev. James Gleason (Alphonse Ethier) to an unpleasant quarter of an hour by her unbiased history of antiquity. Interested onlookers are Judge Bascomb (Harry Harwood) and Martha Bradshaw (Louise Randolph)

## HOLIDAY SHOW-SHOP OFFERINGS





# THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIV

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## VAUDEVILLE SEEKS AND MUST FIND A NEW GENERATION OF ARTISTRY

By ROBERT GRAU

IN no branch of the amusement field—not even in the wondrous development of motion pictures—has the actor found such a gold-laden outlet for his talent as is now, and has been for years, awaiting men and women who find favor in what is called modern vaudeville, that outgrowth of the once despised variety show, which now beckons the artistry of the world.

Yet it is an extraordinary fact, despite that one may name hundreds of players who earn an emolument that a cabinet officer would envy, and that vaudeville has created more home owners among stage folk than all other branches of public entertaining combined. It is only a truth to state that the great plums are falling to a rising generation of players.

Why? Because it is a maxim of theaterdom that the public is constantly seeking the new, the unique, and the modern, and the gentlemen who present modern vaudeville are each year forced to relegate to semi-oblivion men and women who, believing themselves impregably entrenched with the amusement loving people, have lacked either inspiration or else have wholly failed to keep their stage offering apace with the demand for novelty.

Naturally the players thus relegated invariably pose as victims of a cruel, grasping "Trust," whereas those in control of vaudeville are lying awake nights in the effort to secure better talent; moreover, so persistent is the need for compelling attractions, and so difficult is it to secure them, that scores of indolent performers go on year after year making not the least effort to improve or to extend their productivity, and each year, without the least change in their stage vehicles, they come forward with the demand that their salaries be increased.

Under such conditions the once idolized vaudeville star is reluctantly passed up. Immediately there comes a cry of blacklist or something of the sort. The truth is that the player thus relegated has been retained far longer than his merits entitled him to, but he does not understand that when he became altogether too unreasonable in his demands, he created an opening for some newcomer, who, grasping opportunity, "makes good" and replaces the old favorite, who in turn is astonished to find that his day of conquest is ended—not only with the cruel "Trust," but also with its rivals. There is nothing that travels so quickly in vaudeville as the passing of a favorite or the advent of his successor.

Some one has said that there is more talent seeking recognition in vain than is existent on the stages of our playhouses. This is only partly true—reverence on the part of the average manager, who recognizes the value of well-known names, makes him indifferent to the maze of youthful talent that is stampeding his sanctum for recognition. It is only when the combination of inflated salary demands and retrogression in artistry is on view, that we witness the passing of one career and the creation of another.

The greatest fault in the conduct of vaudeville today is the almost prohibitive path which confronts the unknown actor. That this is almost entirely due to unjustified loyalty to the established favorite long

after he has ceased to hold the public as of yore, is a truth best illustrated by the fact that once eliminated through his initiative, the erstwhile idol of the vaudeville public is no longer welcomed even in the smaller circuits.

Year after year the number of these one-time box-office magnets relegated to obscurity, solely by their unwillingness to accept their amazing prosperity as a gift of the gods, increases immeasurably until in turn the procession of new blood, asking only an appraisal of merits, marches on to a goal even greater than that vacated by the malcontents.

There are more actors who appear only in the vaudeville theaters who own their homes and touring cars to-day than there are managers who pay them their salaries. Practically all of the millionaire actors hail from vaudeville, and the number of these who earn in excess of \$50,000 a year is not small, but it is growing smaller each year; while for every one where prosperity has been checked by his having reached a *cul de sac* in his career, there is born a new star whose advent has been hastened only through the deficiency and indolence of the departed great.

The successful vaudeville artist is by no means restricted to the field from whence he hails. Time was when the legitimate manager refused to consider the vaudeville actor seriously, but to-day the greatest asset for conquest on the legitimate stage is a reputation created in the two-a-day theaters; the great majority of the real hits in modern productions of a lighter order are achieved by distinctly vaudeville specialists. It is this condition, too, that is forcing the powers in the field of vaudeville to break down the barriers which heretofore have tended to discourage the new and youthful talent which is lying dormant the world over.

One never hears a protest from the average public favorite while his career is in the ascendant stage, because so great is the demand for the really successful that automatically every new triumph is the signal for an increased emolument—voluntarily offered by the manager. But the instant that the artist's vogue begins to decline (he is the last to acknowledge it always), he argues that he cannot be replaced, insists on a further increase in salary, does not get it, either from his former managers or from their competitors. Now is the time when he proclaims that he is the victim of "Trust Conspiracy," and immediately he joins some protective society with which the amusement field abounds.

But the day comes when the actor is brought to a realization of his true status—that day is hastened by the failure to procure relief through the society he joined. He discovers all too late that it was himself alone who attracted attention towards his artistic decline and that he had unwittingly opened the door of opportunity for another, thus proving once more that, no matter how indispensable we are, there is always some one, somewhere, who can replace us.

And right now the future of vaudeville is dependent less on retaining its standard bearers than to make easier the path of those who are storming

in vain the managerial sanctums, asking no more than an honest appraisal of their offerings. It would only require some untoward movement on the part of the actor calling, such as is always agitated by those who long since have become outside the pale, to start the greatest boon for the struggling aspirant the world has ever known.

### EDUCATIONAL MOVING PICTURES

Probably the use of moving pictures as a plain means for civic propaganda was more in evidence than ever before at any place during the Metropolitan City Planning Exhibition for City and Town Advance, which was arranged by the Council of Fifty, at the State House, in Boston, Nov. 12-20. Unquestionably a new mark was made as to the value of moving pictures to instruct general audiences on subjects of civic welfare. No special advance statements were made, and little has been said since, but it was demonstrated that the audiences, made up to a considerable extent of passers-by who drifted in from the street, were really interested in what was shown on the screen; and everything shown was along civic lines, with no attempt to amuse or provide variety.

Four times a day for a week an answer was given to the question that causes so much concern to social workers and educators—"How shall we solve the movie problem?" And at the same time an answer was given to the producers' question—"Will people stand for straight educational pictures?" As one instance: a single-reel of the St. Louis Masque was shown at an hour when a small audience was expected, because the manager wanted to see it and doubted if the audience would care for it. But there were so many calls for the second reel that both were shown at a later hour, to applause. No one could follow these particular reels without using more or less intellectuality.

In addition to films of scenes in and about Boston, especially put together for this occasion, the two-reel feature prepared by the Chicago Plan Commission, "A Tale of One City," was used as being especially valuable in connection with these city planning conferences. Six-reels which portrayed almost the entire St. Louis Pageant and Masque were shown for the first time in New England. To many persons, perhaps the majority, this was the first conception of the magnitude and the interest of such a great community festival such as Boston is to make and enjoy some day when the plans of the Boston Pageant Association mature.

Stereopticon slides, at first used between the reels from necessity, found so much favor with the audiences that the slides were made a regular feature thereafter. These were all educational or civic. One set of slides so approved related to city flags, and the showing of the proposed Boston municipal flag on the screen brought spontaneous applause day after day, second only in volume to that given the national flag. Members of the Boston City Council who have kept back the ordinance that would make the Boston flag official, on the ground that "nobody was interested," would have had another idea had they been in one of the City Planning Exhibition audiences.



## MADAME CRITIC

**"THE WEAVERS,"** a story of the wrongs of Silesian peasants in the year 1840, was the attraction announced for Mr. Emanuel Reicher's second production at the Garden Theater. When the author's name, Gerhardt Hauptmann, was added, the combination proved as formidable to the imagination as one of our latest dull gray dreadnoughts. But, as our own George B. Shaw would say, "you never can tell," and thereby hangs a play, for like *Gam's* George's "Major Barbara," "The Weavers" proved a sensation.

On such a cold, disagreeable night as last Tuesday it required a pronounced love for the theater in general, for Hauptmann in particular, and an interest in Mr. Reicher's experiment with the Modern Stage, to get an audience from any but critics and subscribers. The former attended because they had to, and this cause was readily discernible in the faces of most of them. Their wives, with two or three exceptions, elected to be elsewhere, for as a rule critics' wives are very psychic in regard to the unproduced plays and of course "The Weavers" had never before been done in English in this country. To those who had read it the play seemed best qualified for library use only. Its portrayal of the poverty and wrongs of the Silesian peasants certainly promised no vital hold on the sympathy of New Yorkers, especially as the peasantry of most all the peoples of the earth seems crying out for tears and money every day. Eighteen - forty seemed an age, as remote as the building of the Pyramids.

Being an ardent admirer of Hauptmann, and fully realizing what I dared in braving the elements and "The Weavers," I decided to attend the opening performance. Friends, tried and true, warned me against such rashness, but I persisted, giving as an excuse that I could leave at the end of the second act if I could stand the misery that long. If not, at the close of the first.

Now comes the sequel—I sat through five acts. During that time only two persons left the theater, and I am sure they must have had to get back to Jersey.

Of all the tense, fascinating tales of action—for "The Weavers" is not boring as the stay-at-homes blithely predicted it would be—the Hauptmann play should have an iron cross, for its action is the sort that springs from emotions in the breast of miserable, down-trodden humanity. Most of you have heard of the Indian magicians who can plant a seed and cause a towering plant to spring from it? "The Weavers" is some such spell, so perfectly planned and developed by its author that you watch it grow and burst into bloom.

It is wonderful the way Hauptmann carries his audience with him. Under Mr. Reicher's touch the people of library shelves become animated. Their wrongs make themselves understood and felt. The Reicher mob is so real that anybody who hasn't lost all pity and longing to assist the weak and helpless wishes to lend his aid and join in fighting the oppressors.

I can readily see why "The Weavers" created such disturbances when originally produced, for it is an appeal in behalf of the honest poor as strong as "Everyman" is for the uplift of erring mankind. It is an appeal that only the hopelessly lost could resist. "The Weavers" may be applied to parallel classes of all nationalities. Take our workers in sweat shops, for instance. We don't have to visit Silesia in 1840 to find a rare, segregated case. Consult the Settlement workers on the East Side. They can give you all needed statistics of this up-to-date "one of the richest" cities in the world. "The Weavers" does set a bad example. Why? Because it shows the battle between capital and labor and who, upon

seeing the play, could derive the impression that capital is usually kind and generous and sympathetic? And who wouldn't send his heart out in behalf of the poor wretches who have sorrowfully killed their pet dog for they haven't had a bite of meat in months. They are lucky to get bread.

And, oh, the irony of fate when at the end, the one old man who has refused to join his kinsmen to fight against his oppressors, is shot as he sits working at his loom. Talk about slavery of the black race! Take a page from the story of the Silesian whites! Eliza crossing the ice seems a pleasure journey.

Emanuel Reicher has achieved remarkable results with his company, which for "The Weavers" is employed almost in its full force. He has kept in mind everything that might lend effectiveness to his presen-



THE COUNTESS DE CHAVIGNY (LYDIA LOPOKOVA) IN THE WASHINGTON SQUARE PLAYERS' PRESENTATION OF "WHIMS," TAKES LESSONS IN LOVE-MAKING FROM THE EXPERIENCED MADAME DE LERY (HELEN WESTLEY).

tation. The amazing part of his work is the natural effects in staging and acting. If Mr. Hauptmann has faithfully dramatized a mob, as one critic expressed his impression of the play, Mr. Reicher has made that mob real. It isn't a "hay-hay" sort of mob at all. It isn't a Julius Caesar sort of mob, and it isn't the kind that we have ever met before. This mob is not noisy. It is determined, because it has right on its side. It isn't swayed by one and another, but follows its dashing leader, the soldier, Moritz Jaeger, played by Rupert Harvey in a good-natured spirit but with a bold leadership which inspires men and women to follow. The audience follows, too, and you are swept along from act to act. Where the peasants go, there go you, because poverty seems to be gnawing at your own soul. You become one of them—their wrongs must be righted and you want to help.

Mr. Reicher played his original role, that of the old weaver, Ansoerge. He presented a picture to be remembered, and his stuttering effort to express himself was a clever touch to portray the dull-witted type of peasant, who, perhaps for the first time since his boyhood, had felt that he must give vent to the pent-up tragedy of his own life and that of his people. His story of the death of his father was one of the most touching recitals I have ever heard.

There were several well-played parts in "The Weavers," chief among these must be recorded Adolf Link as Old Baumert, and Augustin Duncan as Old Hilse.

Now that Christmas is almost here the thought has come to me that a play like "The Weavers" seems so much more appropriate than any gaudy spectacle with dozens of scenes and characters shouting their lines at the top of their voices in order to fill in the gaps between changes of costumes and stage setting. We should of our own free will feel kindly toward the whole world at this season, especially toward the poor.

We ought not to be reminded of our duties toward our less unfortunate human beings, but should anyone prove thoughtless "The Weavers" will make a better being of him, for truly the poor are with us always, not just at Christmas. Mr. Reicher could not have chosen a more appropriate time for his production.

I dropped in at the Strand to see "The Beloved Vagabond" and was delighted with its picturization.

"The remarkable thing about this picture," remarked one of those wise men who by constant association has become hardened to life on the screen, "is that it seems so real."

And that expresses the effect of the Locke story.

The wise man, having a great deal to worry about, didn't stop to figure out why the picture was so real. The effect was there. The public liked it and that was enough.

And now I will tell you why. Edwin Arden is the answer. Mr. Arden is ably supported by good actors, among whom Mrs. Kathryn Browne Decker is admirable as the society woman, but Edwin Arden is the Beloved Vagabond. We all know that whatever Mr. Arden has done on the legitimate stage has been done to perfection. He has always made his characters alive and according to his own conception. Whether he played Prince Metternich, or Daniel Boone, or a society type, Mr. Arden has given us well-thought-out, finished conceptions. His personality, too, "reached out" and got you, no matter whether you had never seen him before or whether you had seen him many times.

And now he sends forth this magnetism from mere films. He lives the character of the Vagabond, and carries you along with all his emotions, so that when the film comes to a close you will find tears in your eyes before you realize they are there.

As I left the Strand I chatted for a moment with Mr. Arden himself. He was surrounded by admiring people of the legitimate who were congratulating him. Pretty Fania Marinoff told me that she had a lump in her throat. Miss Marinoff is very successful herself on the screen and is in much demand because of her brunette beauty and clever acting.

Mr. Arden accepted all these tributes with his accustomed modesty. I learned the other day from a man who keeps watch on moving picture straws that acting is counting more and more on the screen. The charm of mere youth and a pretty face is not nearly so potent as formerly, so that actresses who combine both attractions have much to be thankful for.

MARIE B. SCHRADER.

### ETIQUETTE IN THE THEATRE (Des Moines Capital.)

The Des Moines woman who recently had an expensive dress almost ruined at a theater when a man just behind her put his feet up on the seat has reason to deplore the lack of consideration so often evident in amusement places. The gallery patron who laughs during a stirring emotional part of the play, and who mocks the ocular efforts of stage folk, may never know how disgusting it is to the audience, and there is no excuse for the person in the reserved section who insists on telling how the play is going to end so that all around him can hear; the one who saw the original New York production and makes it known by poking fun at the road company; the one who visits during an act and the man who, without rising, permits a woman to squeeze in by him to her seat. These and similar acts of thoughtlessness should be carefully guarded against by all.

It is always those who speak most of the rules and who seem to know them best who write plays which nobody cares for.—MOLLIERE.

We must accept the premises of the dramatist or else avoid challenging his conclusions.—JAMES HUNTER.





## Personal



**FOSTER.**—No young actress has perhaps had a more rapid rise in recent years than Phoebe Foster. It was but two years ago that she was playing a member



Barony, N. Y.

**MARJORIE RAMBEAU.**

Who as the Honeymooning Sadie in "Sadie Love" is Duplicating Her Success of Last Season in "So Much For So Much."

of the American Academy of Dramatic Arts. Her work there attracted the attention of Selwyn and Company, who engaged her upon her graduation for the ingenue role in "Under Cover." Her performance in Mr. Megrue's mystery melodrama was so gratifying that when Violet Heming withdrew from the cast to enjoy a brief vacation Miss Foster played the leading role of Ethel Cartwright. This season she appeared in the ingenue part in "Back Home" until the end of the play's engagement at the Cohan Theater a few weeks ago. At present Miss Foster is playing the leading feminine role in Oliver Morosco's production of "The Cinderella Man."

**GILES.**—Corliss Giles, a member of "The Ware Case" company, distinguished himself on the night of the recent snow storm by playing on a few moments notice Albert Bruning's part of the prosecuting attorney. Mr. Bruning was snowbound at his home in New Hartford, Conn., and was unable to reach the theater. When his absence was noted Mr. Giles was given forty minutes in which to learn the part. Reports state that this time was amply sufficient as Mr. Giles gave a letter-perfect performance.

**GRANADOS.**—Enrique Granados, composer of the Spanish opera "Goyescas" which is to have its first performance on any stage at the Metropolitan Opera House next month, has arrived in New York from Cadiz, accompanied by his wife and librettist, Fernando Periquet. "Goyescas" is Senor Granados's third opera, his first being "Maria del Carmen," given in 1898, and the second "Folletto," not yet produced. Born in Lerida, Catalonia, July 27, 1867, Granados is recognized as one of the most prominent members of the modern nationalistic school of composition in Spain. Among his works are many songs and cantos and a symphonic poem on Dante.

**HILL.**—Uly C. Hill, who recently retired from the management of the Orpheum Theater, Reading, Pa., has been appointed resident manager of Harmanus Bleeker Hall, at Albany. The theater is controlled by the Shuberts and is the leading playhouse of the State capital.

**LOVE.**—Montagu Love, who appears as Michael Adye, K.O.M.P., in "The Ware Case," is a veteran of the Boer War. After the play had been running in New York for two weeks, he discovered that John Halliday, playing Marsten Gurney in the same play, had also served in the British Army in South Africa. Comparing notes, the two actors discovered that during the greater part of the war, they had been on the firing line not five miles apart, and never met until this season, fourteen years later.

**MAY.**—The former Edna May, who is now Mrs. Oscar Lewisohn, of London, will make her reappear-

ance on the stage for one performance only at the testimonial to be given by the managers of America to the veteran manager, M. B. Leavitt, on Tuesday afternoon, Jan. 11, at the Manhattan Opera House. Miss May will appear in a scene with her former manager, George W. Lederer, supposed to be a dress rehearsal of "The Belle of New York" at the Casino, when Mr. Lederer was manager. Gustave Kerker will lead the orchestra, playing the Salvation Army song, "Follow On." The sketch is now being written by Adelaide Leitzbach.

**MEROLA.**—Gaetano Merola, who conducts the orchestra for "Alone at Last," has entered into an arrangement with the Shuberts whereby he becomes permanently attached to the staff of the Shubert Theatrical Company.

**SHUBERT.**—Lee Shubert is ill at his home, 151 West

### GUIDO MARBURG

Guido and Blanco Marburg have finished, among other works, "The Love of Leonide and Vera," "A Glass of Water," "Lord Bolingbroke," "In the Good Olden Times," "The Typewriter Girl," and "A Trip at Mutual Expense"; also Adolf Wilbrandt's "The Master of Palmyra" ("Der Meister von Palmyra"), highly extolled by the late Mark Twain, who, in one of his works, expresses his surprise that this masterpiece, performed, times without number, at the Burg Theater, Vienna, had not, long since, found its place in the English and American theaters of the world. Marburg and Marburg are adapting several of his other plays.

Mr. Marburg, who has served as player and business-manager, appeared last in the original cast of "The Prisoner of Zenda" at the Lyceum, after which Richard Mansfield complimented him with an offer to play leading juveniles with his Garrick Theater company; however, he elected to go to Mexico City. Prior to this period he had appeared in the legitimate, with A. M. Palmer's famous stock company, in "Alabama," "Jim the Penman," "Saints and Sinners," "Mercedes," etc., and in the original casts of "Lady Windermere's Fan," "The Bauble Shop," "The Masqueraders," etc.

In Mexico City—where, by the way, he was the correspondent for THE MIRROR for several years—he entered the cattle business and prospered. There, at the Arbut Theater, during a noted performance of "Tierra Baja," given for the benefit of the Galveston flood victims, he conceived the plan of bringing some of the noted plays of Spain into the American and English theaters, and associated himself with Mr. Wallace Gillpatrick, whose articles, "The Man That Likes Mexico," in the *Mexican Herald*, attracted his attention. Together with Mr. Gillpatrick, he is primarily responsible for giving Angel Guimera's genius to the English-speaking world, through "Marta of the Lowlands," "Maria Rosa," "Daniela," etc. "Marta," produced by Mr. Harrison Grey Fiske, and "Maria Rosa," produced by F. C. Whitney, are now part of the history of the American stage. Marburg and Gillpatrick control "Juana of Castile," "The Mystic," "The Golden Calf," etc., and recently sold the moving picture rights of one of their plays, in which Geraldine Farrar is to appear.



MR. GUIDO MARBURG.

### A. H. SHAPIRO

Manager of the Chatterton Theater, Springfield, Ill.

A. H. Shapiro is the manager of the Chatterton Theater, Springfield, Ill. He is practically a newcomer, but he has, nevertheless, won a host of friends, by his good judgment in selecting plays, and his individual attention to every small detail about the



A. H. SHAPIRO.

Manager Chatterton Theater, Springfield, Ill.

Chatterton. Mr. Shapiro has for a number of years acted in various capacities in the theatrical world and is widely and favorably known. Mr. Wingfield, the well-known booking manager of Chicago, is associated with him as lessees of the local house.

Eighty-sixth Street, from grip and sore throat. On Wednesday Mr. Shubert returned from Boston. His train was stalled eight hours in the snow. He caught a severe cold and had a high fever when he reached home.

**SILL.**—William Raymond Sill has left his position of Director of Publicity for the St. Nicholas Rink, and is now advance representative for his old love, "Town Topics," which the Shuberts are sending on tour.

**ZEHRUNG.**—Frank C. Zehrung, of Lincoln, Neb., president of the Western Baseball League, is still in the theatrical business, although a recently printed paragraph about him made it appear that he had retired. He is very much alive and owns stock in the Brandeis Theater, Omaha, of which he is the active manager, and is half owner of the Oliver Theater, Lincoln, Neb., and in addition to these he is interested in the Joplin and Club Theaters, Joplin, Mo., and the Sedalia, Mo., Theater, and is also a stockholder in three poster advertising plants.

### PRINCE AS PICTURE USHER

(From The Bioscops)

In the highest Russian social circles the cinema is a great favourite. Apropos, it is interesting to note that the Countess Korjakoff recently figured in the Kent Film Company's production "The Tube Affair." A story worth relating here is that concerning the last descendant of Prince Potemkin, the celebrated favourite of the Empress Catherine. This personage was discovered in Petrograd employed as a cinema attendant. He had scrawled the arms of his family on the wall of his wretched room, and showed a press representative his family papers, which were all in order. It may be recalled that the Prince Potemkin (the grandfather of this man) was so rich that he bathed his horses in white wine. The former palace of the Potemkins was afterwards used by the Duma.

TALMA absolutely calculated all effects, leaving nothing to chance. While he recited the scene between Augustus and Cinna he was also performing an arithmetical operation.—ABBE DELAUMOSNE.

THE parole of the day is—study, work and self-criticism. No one can have an educational influence who is not educated himself. The old process of "blazing away" has lost its value in war as in art.—THEODORE FONTANE.

Do not rely upon the fire of momentary inspiration; nothing is more deceptive.—ABBE DELAUMOSNE.



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## TO OUR READERS

To every reader of THE DRAMATIC MIRROR, greetings and a Merry Christmas, with best wishes for a prosperous season.

## THE PUBLISHERS

## SHAKESPEARE MANGLED

It makes a difference in Pennsylvania and Ohio whether SHAKESPEARE is spoken on the stage or put on the screen. This is the fiat of the Boards that censor movies in the States named. Under the test of the Boards, only six Shakespearean pieces can be screened. These are, "King Henry VI.," "Timon of Athens," the first part of "King Henry VI.," "Coriolanus," "The Comedy of Errors," and "Love's Labor Lost."

Some of the objections to plays put into the discard by the Boards would be accepted by the humorous papers. Juliet is cut out of "Romeo and Juliet," because (we quote verbatim)

"Here is a girl just in her teens conducting herself in a most unmaidenly fashion and opening her window in the night time or possibly in the early hours of the morning to a young man to whom she has never been properly introduced. This play abounds in the very kisses and embraces and passionate love scenes which the Board has repeatedly condemned. There are too many street brawls of extreme violence. Reduce these to a flash of about ten feet. The Board has frequently announced its disapproval of the administration of secret sleeping potions and all such scenes in the play must come out. The ball which Romeo and his companions appear in may remain as it is—educational in character."

Othello won't do, because a "colored man marries a white woman" and that is an offense in Pennsylvania and Ohio. However, Iago may be cut out, and Act V may be omitted—if the play is to be screened.

The assassination of Julius Caesar must be eliminated. Or, if produced, Marc Antony must read a letter informing the multitude that Caesar died a natural death from "rheumatism or old age." We take it that if he had died under an operation for the removal of his vermiform appendix, the fact, even in a letter, would not be permitted on a screen in Pennsylvania or Ohio.

"Antony and Cleopatra" may be screened, provided Cleopatra is eliminated. Her passion for a married man and her cruelty to her servants "make her an impossibility" in the two States named. The snake is also cut out.

"King Lear" is not approved, because it is a menace to family life. It contains too many "shameful and scandalous discords" and other awful incidents.

And "Hamlet!" Not approved. Too hideous to receive the approval of the Boards. "The drinking of hot blood" is "highly unbecoming." "Macbeth" goes, because it visualizes several murders in the first degree. The conduct of Lady Macbeth would "corrupt the young of both sexes." "Twelfth Night" would upset the morals of men and women. A woman masquerading as a man, on the screen, is not to be thought of in Pennsylvania and Ohio. Even the real act is against the laws of the commonwealths.

There is only one thing the two Boards have neglected, namely, to suggest to the Legislatures of the two States to enact laws that will remove the works of SHAKESPEARE from the public and private libraries.

May we be pardoned for asking a commonplace of the Rialto, Can you beat it?

## ARE ACTORS UNCHARITABLE

THE national campaign, for the Actors' Fund of America is being conducted with much vigor by a number of enthusiastic friends of the institution who have the disposition and intelligence to realize the great importance of the movement in behalf of the player fraternity.

It is a regrettable circumstance that while individuals not at all connected with the theatrical profession are liberally subscribing to the proposed fund of a million dollars, the rank and file of the actors themselves are treating the campaign with pitiable negligence.

It is assuredly painful to be told, as happened in at least one instance, that "the majority of actors never give service, efforts or a single cent to charity. The profession owes its reputation for philanthropy to a few like GEORGE M. COHAN, LILLIAN RUSSELL, TOM WISE, BLANCHE RING, and perhaps a hundred other big-hearted leading actors, to the

managers, agents, dramatic papers and theater owners. The very ones who are most likely to be helped by the Fund are the least likely to help anyone else."

If actors are not jarred out of their complacency by such criticisms by persons who are their best friends, they are exceptional human beings. It is true that this reproach does not lie against a large number of big-hearted, intelligent players, but it is obviously true of a great many.

How many players have ever contributed a cent to the greatest charity in which they can be interested? How many have taken the slightest interest in the magnificent Actors' Home, have visited the inmates or cheered those who are unintermittently working to maintain it by relieving them of even a fraction of their burdens? Isn't it about time for American actors as a whole to wake up to the legitimate demands upon them as citizens and members of a great fraternity to add their mite to the support of their most legitimate institution?

The Theater Assembly, entirely non-professional in its membership, recently sent a large delegation of club women to Wall Street, for a five days' campaign, which brought the Fund a gratifying amount. The Century Club, also non-professional, made a donation of \$125 by assessing each member 25 cents. Other clubs are helping in a similar manner. Men like DANIEL FROHMAN, MARC KLAU, SAM A. SCRIBNER, E. F. ALBEE and other busy men give up more of their valuable time than could be reasonably expected of them.

How much—how very much—could the players add to the sum total if they would be half as much interested.

THE MIRROR has always had the best interests of the American actor at heart, and if it shows a slight irritation in discussing the duty of the players, it is still with a sincere wish to protect them from unjust reproach.

The holidays are at hand. No better time than the present for every actor or actress drawing salary to show the right holiday spirit by remembering the Fund. The Campaign Committee seeks to raise a million dollars. Don't expect outsiders to bear the whole burden. Help. Send subscriptions to the "Actors' Fund Campaign Committee, Hotel Astor, New York City."

## GOSSIP

London reports state that Percival Lennor recently scored a success as the "dope" in "Kick In." He took the place of Noel Arnold, who was compelled to retire through ill health.

The following names have been added to the cast of "The Melting Pot," which Wm. Keighley will present on the Redpath, Chautauqua and Lyceum circuits next season: Dore Davidson, Theodore Doucet, Herman Gerold and Jean Brae.

Barbara Schaffer, who is singing one of the minor roles in "Alone at Last," has been engaged for an important role in a new musical production to be made by the Shuberts after the holidays.

The Shuberts have engaged Allen K. Foster to stage most of the dances for the new Winter Garden show, "Robinson Crusoe, Jr."

Hilda Spang has been engaged by William Harris, Jr., for the new play by Austin Strong, now in rehearsal.

William Courtleigh, Jr., has returned to New York from a long picture engagement on the Pacific Coast.

The 150th performance of "The Boomerang" was celebrated at the Belasco Theater on Dec. 15.

Beverly Sitgreaves talked on Comparative Standards of Acting Here and Abroad at the Bandbox Theater last Sunday afternoon.

Francis Wilson gave an address on Joseph Jefferson Dec. 15 in the Hudson Theater under the auspices of the League for Political Education. In the course of his talk Mr. Wilson acted a scene from "Rip Van Winkle."

Alma Belwin, has replaced Isabel Lea as the Lady in the cast of Eugene Walter's new play, "Just a Woman."

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

L. M. CARR, Hammond, Ind.—We regret that it is impossible to supply you with the information concerning the motion picture "The City."

G. N. Washington, D. C.—Edward Childs Carpenter is the author of the plays "The Girl and the Highway," "The Order of the Rose," "The Barber of New Orleans" and the playlet "Bread Upon the Waters."

J. E. T. HALIFAX, N. S.—Just at present we have no address for the Marguerite Fields stock company. It is touring and we receive the dates irregularly. By watching Traveling Stock dated in THE MIRROR you may at some future time locate it. (2) We do not know where Margaret Dow is at present.

MABEL HUTTON.—Ralph Locke plays "heavy parts" and Leslie Hunt "character parts" with the Wadsworth stock. (2) Bert Wilcox is with the Strand stock, Cedar Rapids, Ia. (3) It has been announced that Sara Bernhardt will come to America the first of the new year.

J. E. GRAY, Brooklyn.—We would advise you to write to the managers of the stock companies, direct, enclosing a stamped envelope for reply. We have not the complete roster of the stock companies and do not keep a record of the plays that are given. (2) Thais Magrane left the Forsberg Players because of illness. (3) A letter addressed to Mabel Brownell in our care will be advertised in the Letter List.

ELSIE LOWE, New York.—Fania Marinoff (Mrs. Van Vechten) was born in Russia. She was brought to Denver, Colo., by her parents when she was five years old. She played with the Elitch stock, Denver, and with Blanche Walsh. Some of the plays she has appeared in are: "The Man on the Box," "The House Next Door," "A Thousand Years Ago," "Consequences" and last season with Arnold Daly in "Arms and the Man."

L. B., Boston.—Get in touch with professional singers who will hear your song, or write to some of the publishers you will find in the telephone directory of Boston. We cannot well tell you whom. Very little can be accomplished by "influence" unless your song appeals, and don't feel discouraged because one rejects it; it may not suit that particular singer or publishing firm. Try others. If the song has merit it will probably find its way in the right direction.

MABEL GLICKMAN, Westmount, Can.—We have from time to time published the careers of Marguerite Clark, Hazel Dawn and Marie Doro, so will give you only a brief list of plays that they have appeared in. Among Marguerite Clark's list are: "The Wishing Ring," "Jim the Penman," "Baby Mine," "Merely Mary Ann," "Baby doll," "The affairs of Anatol," "Snow White," and "Are You a Crook?" Hazel Dawn first appeared prominently in "The Pink Lady." Since then she played in "The Midnight Girl" and "The Debutante." Marie Doro played with William Gillette, William Collier and played the title role in "Frigate." She was promoted to the rank of star in "The Morals of Marcus." Some other plays are: "The Climax," "The Butterfly on the Wheel," "Oliver Twist" and "Diplomacy."

ELSIE MOORE, Utica, N. Y.—We recently gave a biography of Olga Petrova in the Letter Box. She was well known in vaudeville before playing the leading role in "Panthea" and is now being featured in "The Revolt." (2) In the cast of "The Revolt" are: Earle Elverson, Fritz Leiber, Herbert Mann, Fred Ford, Mary Holton, Jean Thomas, Hazel Turner, Helen Haskell, John Maurice Sullivan, Richard Lyle, Fred Peters, Albert Grant, Clarice Snyder, F. Russell Smith, and Olga Petrova. This is the roster of the company that played in the City recently. (3) The story of the play has to do with the meek, loving wife of a profligate husband who makes no disguise of his disreputable life. After eight years of this sort of living she breaks away from her home, rebelling against what she believes to be an unjust law of society, and starts out to pay her husband back in his own coin.



## ANNOUNCE NEW PLAYS

## Neighborhood Playhouses to Produce Varied Programmes During Winter Months

The Neighborhood Playhouse in Grand Street announces its plans for the winter months. Programmes ranging from pantomime to drama will be offered. In January, the Players will present a double bill comprising a revival of J. G. Hamlen's comedy, "The Waides," and a one-act comedy by Mrs. Havelock Ellis, entitled "The Subjection of Kezia."

February's offerings will consist solely of one-act plays. The programme will include "With the Current," a play of Yiddish life by Scholom Asch; "Gentlemen of the Road," by Charles McEvoy; and "The Price of Coal," by Harold Brighouse, author of "Hobson's Choice."

In March, the Festival Group will produce the Russian pantomime-ballet, "Petrouchka," with music by Stravinsky.

## PITOU ESTATE WORTH \$200,000

The will of Augustus Pitou, theatrical manager, who died Dec. 4 last, while sojourning in Florida, has been filed for probate. The estate is said to be value at more than \$200,000.

Margaret J. Pitou, of 225 West Eighty-sixth Street, his widow, is left the income from \$50,000 in trust during her lifetime. Upon her death the principal is to be divided among the decedent's three children. Mrs. Pitou also receives one-third of the residuary estate and all of her late husband's furniture, household effects and personal belongings. The other two-thirds of the residuary estate is to be divided equally between the three children—Augustus Pitou, Jr., of Chicago; Mrs. Abbie W. Morgan, of 225 West Eighty-sixth Street, and Mrs. Louise R. Wolf, of 335 Central Park West.

## MRS. NELLIE WADSWORTH DEAD

Mrs. Nellie Wadsworth, member of the famous Clifton Sisters, popular song and dance artists many years ago, died of pneumonia Dec. 14 at her home, 444 Evergreen avenue, Brooklyn. Mrs. Wadsworth was born in Manhattan fifty-six years ago, and was of a theatrical family. She was a niece of the Dobson Brothers, banjoists, and a cousin of the Wallace Sisters, at one time well known on the vaudeville stage. She was the youngest member of the Clifton Sisters, the others being her sister Lillian, now Mrs. Lillian Brevoort, and a cousin, Nellie Clifton.

Mrs. Wadsworth played Gretchen with Joseph Jefferson in "Rip Van Winkle" and was seen in other ingenue and soubrette parts here and throughout the country. She is survived by her husband, one son and a daughter.

## STARS IN "TERPSICHORE"

"Terpsichore," a dramatic pageant, devised and staged by John Murray Anderson, was presented Dec. 18 at the Grand Central Palace for the benefit of St. Mark's Hospital. Among the one hundred and fifty players who will take part in the various tableaux and dances are Elsie Janis, Mary Pickford, Lydia Lopokova, Rita Jolivet, Anne Meredith, Margaret Crawford, Alice Fletcher, Sidney Carlsie, and Mrs. Florence Fleming Noyes. Chauncey Olcott will sing Irish ballads, Julia Arthur will deliver a monologue, and the Fuller Sisters will dance. The prologue will be spoken by Mrs. Langtry.

## KLEIN MEMORIAL MEETING

A memorial meeting to Charles Klein, who lost his life on the *Lusitania*, was held by the Society of American Dramatists and Composers, the Lambs, the Players, the United Managers' Association, and the Associated Managers of Greater New York in the Hudson Theater, Sunday afternoon, Dec. 19. Augustus Thomas presided, and addresses were made by Joseph I. C. Clarke, John Drew, William Courtleigh, Daniel Frohman, and Percy Mackaye.

## RUTH ST. DENIS TO DANCE

Ruth St. Denis, who has not appeared in New York in several years, will give a series of four dance recitals in the Hudson Theater the week of Dec. 27. She will be assisted by a company of solo dancers, Grecian ensemble, and a troupe of native Hindoo dancers. Her repertoire will include Oriental, classical, Hawaiian, and modern dance numbers.

## TO PRODUCE "MERRY WIVES"

James K. Hackett, who with Viola Allen is to appear in Shakespearean repertory has announced that "The Merry Wives of Windsor," will be the first comedy by the Bard to be given by them. Mr. Hackett will play Falstaff, the role with which his father was long associated, and Miss Allen will be Mistress Ford. The comedy was last presented at the New Theater some years ago.

## BUTT'S NEXT PRODUCTION

LONDON (Special).—Alfred Butt's first production at the Empire Theater will be "Stop! Look! and Listen!" a musical revue which Charles Dillingham is presenting in America. Arthur Wimperis has rewritten the book for English consumption.

## "GREAT LOVER" FOR LONDON

Sir Herbert Tree has acquired the London rights to "The Great Lover" in which Leo Ditrchstein is appearing at the Longacre Theater.

## NEW PRODUCING FIRM

## James K. Hackett and Geo. C. Tyler Form Alliance to Produce Play by Brandon Tynan

James K. Hackett and George C. Tyler have formed a play producing company to be known as Hackett and Tyler. The first production of the new firm will be a romantic comedy by Brandon Tynan as yet unnamed, the dramatic rights of which Mr. Hackett has held for some time. The scenes are laid in Ireland in the picturesque '80's. It will be produced out of town and presented in New York later in the year.

Mr. Tynan will have one of the leading roles and others in the cast will be George Giddens, Haldee Wright, Lily Cahill, Helen Evilly, Alice Gail, William Harrigan, Fleming Ward and Mart J. Cody.

Mr. Tyler's association with Mr. Hackett will not affect his connection with Klaw & Erlanger, with whom he has been identified in several productions this season.

## DIPPEL GIVES NEW OPERA

## Obtains American Rights to Irving Place Theater Success "Hoheit Tanzt Walzer"

Andreas Dippel has obtained the American rights to produce in English the Irving Place Theater operetta, "Hoheit Tanzt Walzer." The piece is in three acts with book by Julius Brammer and Alf. Gruenwald, and music by Leo Ascher. It was produced in German a few weeks ago and scored an instantaneous hit. When it is presented by Mr. Dippel shortly after the holidays it will be called "Her Highness Waltzes."

## MAMIE CONWAY DIES

Mamie Conway (Mrs. Geo. D. Melville) very well known some years back as leading lady with "Babes in the Woods," "Twelve Temptations," and the famous Salvini, was stricken with heart trouble Tuesday while on the way to the theater, and died a short time later at the Polyclinic Hospital.

Miss Conway in private life was the wife of Geo. D. Melville, formerly equestrian director of the Hippodrome, the daughter of Lizzie Conway, lately of the Belasco forces, and the mother of Geo. Miller, who looks after city publicity for Pathé.

## DEATH OF FRANK E. MORSE

Frank E. Morse, for thirty-two years manager, treasurer and advance representative of theatrical companies, died Dec. 10, at Meredith, N. H., of chronic nephritis.

Among the several stars and plays with which he had been associated are Nat C. Goodwin; Catherine Courtiss, in "The White Sister"; Fanny Rice; Mildred Holland, in "The Power Behind the Throne"; Hoyt's attractions, "York State Folks," and "David Copperfield." For the past three years he has been manager of "Rebecca of Sunnybrook Farm."

## EDISON HEADS COMMITTEE

Thomas A. Edison has accepted the chairmanship of a committee which will raise money toward the \$1,000,000 endowment for the Actors' Fund of America by soliciting contributions from motion picture people. A special day in February to be called "The Actors' Fund Moving Picture Day," has been selected when 20,000 film theaters will send a percentage of their receipts toward the fund.

## BASED ON "THREE LITTLE MAIDS"

LONDON (Special).—"The Miller's Daughter," a musical comedy by Paul Rubens, based upon "Three Little Maids," will be produced by the George Edwards' management in Manchester Christmas Eve. The cast will include Mark Lester, Alfred Wellesley, H. Delange, Iris Hoy, Nellie Taylor, Elise Craven, Maudie Hope, Modesta Daly, Gladys Squire, and Doris Clayton.

## "MAVOURNEEN" TO BE GIVEN

Among the new English importations to be presented here during the new year is Louis N. Parker's romantic comedy, "Mavourneen," which has been acted with great success at His Majesty's Theater, London, with Lily Elsie in the leading role.

## TO GIVE "SYBIL" AT LIBERTY

Victor Jacob's operetta, "Sybil" in which Julia Sanderson, Donald Brian and Joseph Cawthorne are to appear, will be produced at the Liberty Theater about the middle of January.

## JANET BEECHER TO GIVE PLAY

Janet Beecher, now playing in "Fair and Warner," will produce shortly after the holidays a four act play, entitled, "The Little Belgian," for the benefit of the Allies' wounded.

## "LAND OF THE FREE"

"The Land of the Free," a new play by Edward Locke, will be produced by the Shuberts in Washington to-day, Christmas. In the leading roles are Margaret Green, Edingham Pinto and Rapley Holmes.

## NEW ANSPACHER PLAY

Louis K. Anspacher, author of "The Unchastened Woman" and "Our Children," has written a new comedy, called "The Parade," which Oliver Morosco will produce early in the new year.

## ELLIOTT'S NEW PLAY

## Euclid Producing Company to Present Him in Drama by Mrs. Marian Crighton

William Elliott is preparing to appear shortly after the holidays in a new play under the management of the Euclid Producing Company, Inc., a new theatrical firm in which he has a large interest. The play, said to be a drama of strong situations, is by Mrs. Marian Crighton, and it will be her first to reach the stage. No name has as yet been selected for it. Joseph Urban has been commissioned to paint the scenery.

## CUT RATES FLOURISH

## Majority of Theatrical Attractions May Be Seen at Reduced Prices

As a result of the failure of the theatrical managers to keep to their agreement to abolish cut rates a majority of the New York theaters are now selling their tickets at reduced prices. Among the attractions that may be seen at cut rates are three musical plays supposed to be playing to large business, three melodramas, considered very popular, three comedies which are said to be big successes and two of the foremost dramas.

## FREED OF \$400,000 DEBTS

Judge Learned Hand in the United States District Court has granted discharges from bankruptcy to Theodore A. Liebler and George C. Tyler, both individually and as co-partners, composing the firm of Liebler and Company, theatrical producers. The Liebler Company, a corporation, has not been discharged.

The partnership firm owed \$250,000, besides which Mr. Liebler had private debts of \$85,000 and Mr. Tyler debts of \$70,000. The assets, which were small, remain in the possession of the court.

## MANAGER COMMITS SUICIDE

Alexander Lohman, for many years a manager of theatrical attractions, shot and killed himself Dec. 10 in the Princess Hotel, 116 West Forty-fifth street. He had been a sufferer from paralysis for six years. During his career Mr. Lohman was associated with "The Garden of Allah," "Mrs. Wiggs of the Cabbage Patch" and other attractions of the Lieblers. He was fifty-three years old.

## RENAME MISS FERGUSON'S PLAY

The name of Hall Caine's play in which Elsie Ferguson is to appear has been changed from "The Prime Minister" to "Margaret Schiller." Rehearsals will begin after the holidays. Miss Ferguson closed her season in "Outcast" in Philadelphia last Saturday night.

## TO GIVE SPECIAL PERFORMANCES

In order to fulfill the terms of her contract with George Bernard Shaw, which calls for forty consecutive performances of "Major Barbara," and at the same time adhere to her original repertory plan, Grace George will give special performances of "The Liars" and "The New York Idea" during the holidays. The latter will be acted Tuesday afternoon, Dec. 28, and the former the following Friday afternoon.

## LAST AMERICAN APPEARANCE

Sir Johnston Forbes-Robertson will make his last appearance on the American stage at Sander's Theater, Harvard University, on April 24. He will thus celebrate the three hundredth anniversary of Shakespeare's death. After the expenses of the performance have been paid the net receipts will go to some English relief fund chosen by Sir Johnston.

## TO PRESENT "OKLAHOMA"

George Scarborough's play, "The Girl," which David Belasco presented out of town last season, will be staged shortly after the holidays under the title of "Oklahoma." The play has been entirely rewritten. The leading part is said to be a young woman with Indian blood in her veins.

## SLOANE BUSY ON MUSICAL PLAYS

A. Baldwin Sloane has retired from the field of professional dancing in order to devote his attention to the writing of musical plays. He is now at work on the scores of three musical comedies, one of which will be brought out by H. H. Frazer.

## "UNDER FIRE" TO CLOSE

Rol Cooper Megrue's war play, "Under Fire," will end its engagement at the Hudson Theater on New Year's night. The play will open for an indefinite run at the Park Square Theater, Boston, on Jan. 3.

## "KICK IN" CLOSES IN LONDON

"Kick In" closed its London engagement last Saturday. Vera Finley, Ramsey Wallace, Wilton Taylor and the other American members of the cast will return to New York this month.

## TO GIVE FARCE IN LONDON

A. H. Woods has purchased the English rights to "Fair and Warner," the farce now at the Eltinge Theater, and will present it in London, with "Common Clay," and "Abe and Mawruss."

## ON THE RIALTO

Cities other than those of the South are beginning to register protests against the play famine existing along their various Rialtos. A subscriber writes from Los Angeles: "Why doesn't your selfish town send us some plays? We're tired of vaudeville and the movies."

To prove that the chaplinization of the world is as rapid as it is complete, a new musical revue called "Charlie Chaplin Mad" was recently produced in London. The story concerns an American heiress who falls in love with Chaplin, after seeing him in a picture, and tells her various suitors that she will wed none but the great film favorite. The suitors immediately set out to impersonate Chaplin, and the title of the revue is realized when, as a finale, the entire company become Charlie Chaplins, male and female, and sing "The Charlie Chaplin Habit."

All the "human interest" stories connected with amusements are not the inventions of imaginative press agents. Recently while searching among stray news items of the vaudeville world we came upon a manager's announcement that Demetrius Tofalos, a representative of Greece in the "symphony of strength," as Ben Atwell calls the wrestling tournament, has been engaged to sing operatic airs in vaudeville. Coming to this country as a wrestler and champion "strong man," Tofalos is to leave it as a grand opera singer. And yet people continue to declare that "such things don't happen in real life."

No evening at the Manhattan Opera House is now complete without the aria from "Pagliacci," sung by Tofalos. His voice has become as essential to the success of the tournament as the mystery of the masked marvel. It has resonance and strength and, if necessary, it can vibrate with emotion, as his rivals can prove.

The wrestlers, by the way, are growing popular with the Broadway folk. Among the first nighters whom we saw at the tournament last week were Burns Mantle, Russell Colt, Frank Wilstach and his family, Robert W. Chanler, and Eugene Kecey Allen. We might whisper that Kelcey was so interested in the matches that he neglected to read even once his favorite newspaper, *Woman's Wear*.

Upon reading the "dramatic number" of *Collier's*, we are more firmly convinced than ever that Harvard is "über alles" in play-writing as well as in football; that Professor George P. Baker is just as capable, just as efficient as Percy Haughton. What other conclusion can we safely reach when we see that "Common Clay" and "Young America," two products of "English 47," as Professor Baker's pupils call their class, consume nearly all the space in an article devoted to the plays of the early season? We read paragraphs upon paragraphs about these plays as if they possessed more than an ephemeral value, as if they carried some great lesson, or showed profound philosophic insight into problems that are disturbing us, while other plays that will be remembered as easily by hardy theatergoers next year are dismissed with a few sentences.

And yet we are loath to see Harvard gain this eminence without some struggle, some protest. Therefore, against her contribution to the plays of the early season we place "Fair and Warner," a successful farce by Avery Hopwood, of Michigan University; "The Boomerang," a successful comedy by Winchell Smith, of the Hartford public schools, and Victor Mapes, of Columbia University; "Hobson's Choice," a successful comedy by Harold Brighouse, of the Manchester Grammar School; "Our Mrs. McCheaney," a successful comedy by George V. Hobart, of the Nova Scotia public and high schools; "The Unchastened Woman," a successful drama by Louis K. Anspacher, of the College of the City of New York, and "Hit-the-Trail Holiday," a successful farce by George M. Cohan, of the school of experience.

## DALY'S THEATER LEASED

Harry Herzog has leased Daly's Theater, Broadway and Thirtieth Street, for a term of years. The exact policy of the theater has not yet been determined.



# Chamberlain Brown Stars

AMERICAN PLAY CO., Inc.

Aeolian Hall

8920 Bryant

## Artists placed by CHAMBERLAIN BROWN

and under contract to him

Howard Estabrook  
(PATHE GOLD ROOSTER)

Valli Valli

Brandon Tynan

Helen Rook

Adele Blood  
(PREMO CO.)

Conway Tearle  
(GRACE GEORGE)

Julian L'Estrange

Sydney Shields

Beth Franklyn

Jane Grey

Allan Reese  
(AL WOODS)

Hamilton Revelle  
(FAIR AND WARMER)

Fritzi Scheff

Helen Lowell

Leah Winslow  
(H. H. FRAZEE)

Eugene Revere

Alice Fleming  
(PITTSBURG STOCK)

J. David Herblin  
(ROSE STAHL)

Emily Ann Wellman

George Whiting  
and Sadie Burt

Carlotta Monterey  
(OLIVER MOROSCO)

Emma Carus

Maidel Turner  
(AL WOODS)

Helen Ware

Robert Edeson

George Fawcett  
(OCEAN FILM CO.)

Alice Dovey  
(F. RAY COMSTOCK)

Malcolm Williams  
(GAUMONT CO.)

Adele Ritchie

Zoe Barnett  
(NOBODY HOME)

Helen Raymond  
(F. RAY COMSTOCK)

Emma Janvier

Alice Gale  
(GEORGE TYLER)

Ruth Shepley  
(BELASCO)

William L. Gibson  
(DAVIS STOCK)

Ted Lorraine  
(SHUBERTS)

Charles Cherry

Georgia Caine  
(OCEAN FILM CO.)

Clifton Webb

Mollie King

William Roselle

Melville Ellis

Marie Carroll  
(ROLLING STONES)

Tyler Brooke  
(KLAW & ERLANGER)

Peter Page  
(SHUBERTS)

Dudley Ayres  
(GRAND, BROOKLYN)

Vera Finlay

Mabel Carruthers  
(ROSE STAHL)

These artists cannot be secured from any agent

## THE FIRST NIGHTER

### "THE WEAVERS"

Drama in Five Acts by Gerhart Hauptmann. Translated by Mary Morrison. Produced by the Modern Stage Under the Personal Supervision of Emanuel Reicher, and Stage Direction of Augustin Duncan. Garden Theater, Dec. 14.

Dreissiger, fustian manufacturer, Mortimer Martini  
Pfeiffer, manager ..... Frank Bertrand  
Neumann, cashier ..... Maurice Cass  
Apprentice ..... Ogden Child  
Old Baumert ..... Robert H. Barrat  
Old Baumert ..... Adolf Link  
Reimann ..... John Wray  
Heiber ..... John S. O'Brien  
First Weaver ..... John E. Hines  
First Weaver's Wife ..... Margaret Fareleigh  
An Old Weaver ..... Erskine Sanford  
A Woman ..... Margaret Sattler  
Old Baumert ..... Adolph Link  
Mother Baumert, his wife ..... Isabel Merson  
August, their son ..... Jack Howard  
Emma ..... Edith Sherwood  
Bertha ..... Louise Berggreen  
Frita, Emma's son ..... Henry Quinn  
Old Ansoorge ..... Emanuel Reicher  
Morita Jaeger ..... Rupert Harvey  
A Traveling Salesman ..... Arvid Paulson  
Weisel, publican ..... Kraft Walton  
Mrs. Weisel, his wife ..... Albert Gallatin  
Anna, their daughter ..... Helen May  
Wiegand ..... John E. Hines  
Hornig, rag dealer ..... Maurice Cass  
Wittig, smith ..... Frank Peters  
Kutsche, policeman ..... Ernest Rowan  
Old Weaver ..... Ernest Rowan  
Pastor Kittelhaus ..... John S. O'Brien  
Mrs. Kittelhaus ..... Beatrice Harrow  
Mrs. Dreissiger ..... Bertha Mann  
Weinhold, tutor ..... Harold Cheshire  
Heide, police superintendent ..... Charles Webster  
Kutsche, policeman ..... Augustin Duncan  
Old Hilde ..... Katherine Herbert  
Mother Hilde ..... Boyd Clark  
Gottlieb, their son ..... Edith Randolph  
Louise, Gottlieb's wife ..... Margaret Sattler  
Miechen, their daughter ..... Margaret Sattler  
Schmidt, surgeon ..... Kraft Walton

The production of "The Weavers" on Tuesday evening at the Garden Theater proved one of the surprises of the season—the surprise. Everybody that is supposed to know anything about such matters shook his head in dubious misgivings when he read that Reicher had selected this play as part of his repertory, and few thought that the subject would appeal, for it is probably the most graphic picture of human misery ever written. But the surprise came to react with double force on the prophets. It proved a revelation of ensemble acting, of achieving the effect of a powerful impression by a wonderful co-ordination of the elements that go into visualizing the story. The play is a play without a hero or a heroine. The conventionalities of theatrical construction are disregarded; the characters are many, but each enters as an integral part into a mosaic that appalls and thrills and rivets the attention. Even the critics, the majority of whom have maintained a reserved antagonism to Reicher's Modern Stage movement until now, pretty generally surrendered, and it is typical to quote only the headlines of one, which said: "Hauptmann's realistic and sordid drama depicting the miserable lives of Silesian peasants, as acted at the Garden Theater, brings tardy credit to Reicher's Modern Stage."

The remarkable performance may be said to have fairly established the famous German director and actor in his chosen field, and "The Weavers" is very likely to give an impetus to the movement which will have the same tendency to jar local players out of their complacency regarding the merit of plays and productions that the Theater Antoine had in Paris and die Freie Bühne in Berlin.

There is no dramatic plot in the ordinary sense. It is a series of moving pictures depicting the misery of the Silesian weavers early in the last century. We see them treated like dogs by the manufacturer growing wealthy on their starvation; we see them in their hovels, at looms, with their ragged, underfed and crippled or idiotic children, by their smoky hearths, amid foul and sordid surroundings without the commonest comforts; we see them seeking consolation in drink, children fainting in the line at the pay desk, and the growing spirit of revolt infused in to their timid souls by Jaeger, a young lusty fellow who has served his time with the colors and returns to his native heath from the army, full of the manliness and freedom which he has imbibed away from these wretched environments; and then the insurrection, the pillaging of the manufacturer's home by the starving *sans coulottes* and their hollow-eyed women—as graphic in its horrible details as a chapter from Carlyle's "French Revolution."

The troops are sent, we hear the rattle of musketry from within the wretched home of the pious old Hilde and his blind wife, confident in their faith in Christ to the last. A stray shot enters the window and kills the old man at his loom. There is a hush and a lull. The little grandchild enters, ignorant of the meaning of death. She touches the arm of her lifeless grandfather with the blank curiosity of childhood, and only by degrees the terrible truth dawns upon her. She leans her back against the loom, her little hands go to her eyes; a querulous question from the blind grandmother at her distaff and wheel, and the curtain slowly descends on the tragedy.

It is related that Hauptmann used the material furnished him by his own father, whose father was part of that period, and

he used it in masterly fashion. If it were a mere sop to sensationalism, or a case of special pleading, it would have its little day and pass with the falling leaves; but it is not. It is the work of a poet with a deep insight into the philosophy of life and society, but it is supplemented in this instance by the work of an artist who has instilled life and verity into its scenes. Reicher himself plays the relatively minor role of Old Ansoorge, but his personality is the inspiration of the whole production, and his inarticulate, stuttering peasant is a true part of the picture. Two impersonations stand out with vivid distinctness, the role of Old Hilde, who is seen only in the last act, and that of Old Baumert. The former is played by Mr. Duncan with touching pathos. Hilde is one of the most oppressed, a one-armed veteran with a blind wife, both with a deep religious faith and waiting for their reward in the other world, a poor slave of the loom, but a character of singular beauty, aloof from the passions and fury of the storm around him. As Baumert Mr. Link gave a decided touch of individuality to the part of an old weaver whom hardship has rendered callous without robbing him of a certain comical attribute which serves as a bit of relief to the dark background of wretchedness. A fine vigorous performance was given by Mr. Harvey as Jaeger, the revolutionary spirit of the weavers, a heroic figure among the cowed peasants, not given to long harangues, but action, full of personal magnetism and a general devil-may-care nature which inspires confidence. Edith Randolph was excellent in the part of a young weaver's wife who stirs up revolution in the Hilde household; a valiant blacksmith was well interpreted by Frank Peters, and a singularly pathetic characterization was given by Katherine Herbert as Hilde's blind wife. A number of other roles are remarkably well played.

### PHILHARMONIC CONCERT

It would be hard to distinguish to whom of the four, Brahms, Kreisler, Smetana, or Stravinsky, belongs the greatest credit for the excellent concert given by the Philharmonic Society on Dec. 16. Mr. Kreisler was recalled again and again at the finish of the Brahms "Concerto in D Major." New York has never been overenthusiastic for Brahms, but if Mr. Kreisler continues to interpret him as spiritedly, as sympathetically, as inspirationally in the future the master-composer will take a place alongside Beethoven in the hearts of the music-loving public. Rarely is such a demonstration witnessed in a concert hall. The orchestral accompaniment of the concerto was pliant and full of feeling for the moods of the composer.

The feature of the orchestra's programme was the performance of Smetana's symphonic cycle, "My Country." It consists of six numbers, every one of which is a masterpiece. The typically Bohemian color and melody of the work were most admirably brought out by Mr. Stravinsky, himself a Bohemian. Wagner's "Tannhauser" overture concluded the programme.

### PEOPLE'S SYMPHONY CONCERT

The People's Symphony Orchestra, Franz X. Arens, conductor, gave the second concert of its season at Carnegie Hall, last Sunday afternoon, before a large audience. The programme was selected entirely from Wagner, Kathleen Howard, contralto, and Alfred Gruenfeld, a Russian violinist, were the soloists.

The orchestra was heard to most advantage in the opening number, the overture to "Rienzi," playing with flexibility and precision. The other numbers for orchestra were the overtures to "The Flying Dutchman" and "Tannhauser," the song, "Traume," as arranged by Wagner for small orchestra, and the "Ride of the Valkyries."

Miss Howard was heard in the aria of Adriano from "Rienzi," which she sang with dramatic feeling, and in the Waltraute's Narrative from "Götterdämmerung." Mr. Gruenfeld played appealingly the "Good Friday Spell" from "Parsifal," in the arrangement for solo violin and orchestra made by Wilhelmj. His delivery disclosed a bell-like musical quality which was enthusiastically appreciated by the audience.

### BURLESQUE AGAIN AT GARRICK

Having obtained a franchise from the American Burlesque Company, Walter Rosenberg and Jerome Rosenberg will reopen the Garrick Theater under a burlesque policy on Dec. 27. Following the action of the authorities in cancelling the license of the Garrick, the American Burlesque Company declared its franchise forfeit. The Rosenbergs, the lessees of the house, were not of a mind to abide by the company's decision and called in an attorney to begin an action for damages. The disagreement was settled by the company awarding the Rosenbergs a franchise which not only takes in the Garrick, but considerable territory in its neighborhood.

Clara Joel has been engaged by Selwyn and Company to assume Julia Arthur's part in "The Eternal Magdalene" in the company which is to present Robert McLaughlin's play in the South.



## PHILADELPHIA

Clever One-Act Plays at the Little Theater  
—Editor Becomes Playwright

PHILADELPHIA, Dec. 22 (Special).—The Washington Players and their Bandbox theater are having meritorious competition in Philadelphia through the untiring efforts of the members of the Stage Society, who are giving weekly productions at the Little Theater, which are gradually growing in popularity, so that now it is considered entirely "proper" to visit the little playhouse every week. So far three bills have been presented, each one better than the last. Very commendable productions have been attempted. A new playwright in our midst, no other than Richard J. Beamish, the editor of the *Philadelphia Press*, has been discovered, and Philadelphia has woken up to discover that the Little Theater is now at last producing for the first time on any stage some little one-act plays of genuine merit.

The bill this week contains three one-act plays, the first, Maeterlinck's "Miracles of St. Anthony," produced last season by the Washington Players; "Three Women," a very unusual sketch by Richard J. Beamish, and with a very clever futurist setting by Morton L. Schamberg, a local artist, which has attracted much attention, and a Shavian play, "Overruled," produced for the first time in Philadelphia. This latter play was extremely well done and had in the cast two professionals, Adele Ritchie, who had just recently affiliated herself with the Stage Society, and Cadette Dalsimer, of this city, who annually appears at Keith's when able to spare time from her domestic duties.

Last week's bill had three rather daring plays, each well put on and completely staged. "Fifty-Fifty," also by Beamish, will no doubt be seen in New York before long and was staged in a restaurant of local fame as Thompson's Spa. It has aroused so much comment that the author has not dared to lunch there since, as the waitresses, one of whom was given a conspicuous and unpleasant part, are said to be prepared to put salt in his coffee and poison in his pot-pie. "Miles Dixon," by Gilbert Cannan, was another play with an unusually weird setting by William H. K. Yarrow was creditably given, while "The Birthday," translated most agreeably from the German of Ludwig Thoma by Benjamin F. Glazer, was the most refreshing skit seen at the Little Theater in many a day.

Louis Mann arrived in town last week at the Lyric, where he is appearing in "The Bubble," and was given a most enthusiastic welcome. Both Mr. Mann and his wife, Clara Lipman, are Philadelphia favorites.

Emma Dunn, who appeared here at the start of the season with the Walnut Players in a revival of "The Governor's Lady," began another engagement for the holidays at the Broad in "Her Price." There was also a change of bill at the Forrest where "Watch Your Step" is the new attraction.

"A Full House" is in its final week at the Adelphi, while pictures are still the rage at the Garrick and Chestnut Street Opera House. Keith's are presenting their usually excellent bills, including such players as Maggie Cline, Clifton Webb, and Nelson Molyneux. Kathleen Clifford, and others. J. SOLIS-COHEN, JR.

## WASHINGTON

Pageantry in the Susan B. Anthony Celebration  
—Morosco's Latest and Notable Cast

WASHINGTON, D. C., Dec. 23 (Special).—An innovation in the art of pageantry in picturing for the first time the life of a single individual was staged at Convention Hall, Monday night, Dec. 13, when the Susan B. Anthony celebration took place, the long prepared for and concluding event of the annual convention of the Congressional Union for Women Suffrage, at that time in session for a week in this city, that covered in story and illustrative methods the lifework of this celebrated woman as the pioneer suffrage leader in the cause. Miss Hazel Mackaye, sister of Percy Mackaye (poet and playwright), was the author and personal director of the spectacle in which over four hundred young Washington society people took part. It was put on at an estimated cost of over \$5,000. There was ten historical episodes staged in tableaux, covering the life of this illustrious woman, which in turn pictured Miss Anthony in her Quaker home as a school teacher and all the stirring incidents which occurred in her after life. Five Friezes symbolically expressed the progressive suffrage movement that was at that time pictured.

The National is dark for the current Christmas week, no acceptable attraction being available. Dec. 27 commences with Julia Sanderson, Donald Brian, and Joseph Cawthorne in the musical comedy "Sybil." The month of January presents "Kick In," Jan. 3; Mrs. Fiske in her new comedy, "Erstwhile Susan," Jan. 10; Elsie Ferguson in "The Prime Minister," Jan. 17, and "It Pays to Advertise," Jan. 24.

Tied up by the blizzard and heavy snow raging through New York and New England, the Boston Grand Opera company in conjunction with Pavlova and the Ballet Russe, was unable to reach Washington last Thursday until it was too late to give a performance. The engagement began Friday night, with "Madam Butterfly" and the Egyptian ballet, the opera continues into the present week, when the postponed opera, "The Love of Three Kings," was given Monday night, and the season may continue until Thursday, when Oliver Morosco offers his latest new production from the pen of Edward Childs Carpenter, entitled "The Cinderella Man." The author has taken the liberty of describing his theme "the essence of romance," and it is said to be another "Peg o' My Heart." Mr. Morosco is proud of his cast that includes Phoebe Foster, Shelly, Hull, Frank Bacon, Reginald Mason, Theodore Bate, Hubert Wilkie, Charles Lane, William Verance, Lillian Dix, and Helen Turner.

Preston Gibson tendered his resignation as president and manager of the playhouse which he terms "the most unique in America," and George Eastis has been elected to succeed him. Mr. Gibson's reason for vacating his post was the necessity of having to spend a large part of his time in New York in the future.

The Poll Players during the present week will be seen in "Mam'zelle," one of the most delightfully light French farce-comedies in which they

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excel. There was no performance Monday night, as the Capital City National Press Club rented the house and gave their own big Dixie Minstrel Show. All of the Fourth Estate, with "no ringers," a big show, a corking house and a jolly good time, both during and after the performance.

Low's Columbia Picture Palace, under positive and up-to-date local management, is enjoying a most successful season. The house is crowded all the time, and it is a usual thing to see during the afternoon and evening performances the lobby crowded for admission when opportunity offers. JOHN T. WARDE.

## BOSTON

"Just a Woman" by Eugene Walters, Sombre, but Interesting—New England Conservatory, Etc.

Boston (Special).—Eugene Walters' latest play, which has had a variegated existence under two or three former titles, is now at the Wilbur as "Just a Woman." It is a rather sombre and uneven, but thoroughly interesting domestic drama, with an excellent first act, and later a highly exciting and novel court scene. Walter Hampden and Josephine Victor do notable work as the husband and wife, who are the principal characters.

For the first performance of the season by his students at the New England Conservatory, Clayton Gilbert revived Mozart's charming one-act opera, "Bastien and Bastienne." It was the first performance in English in America. "The Constant Lover," by St. John Hankin, was given for the first time in Boston, and two pieces by Mr. Gilbert, a one-act play, "Robbo," dramatized from a story by Thomas Wharton, and a pantomime, "Cindella," were also on the programme.

The Castle Square is dark this week until Friday, in preparation for the holiday piece, "The Circus Girl." Wilfred Young will return to the company for this engagement.

Harry Lauder, who always insists on playing

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at the Shubert when in Boston, was in town  
last week, resting until "The Only Girl"  
could be moved to the Majestic. Lauder also  
insisted on two weeks here this time. The Victor  
Herbert piece has caught on well.

The Marie Tempest tour ended with the recent  
Boston engagement.  
The annual "Mary Young Christmas Tree"  
is to be held Friday morning at the Castle  
Square.

The current bills: Colonial, "Chin-Chin";  
Hollis, William Gillette in repertoire; Tremont,  
the "Fighting for France" pictures; Wilbur,  
"Just a Woman"; Shubert, Harry Lauder;  
Majestic, "The Only Girl"; Plymouth, Margaret  
Anglin in "Beverly's Balance"; Park  
Square, "The Show Shop."

Rose Lee Saltonstall, a young woman of the  
Back Bay set, has joined the Craiz Players at  
the Castle Square, and is playing small parts  
under the name of Rose Lee.

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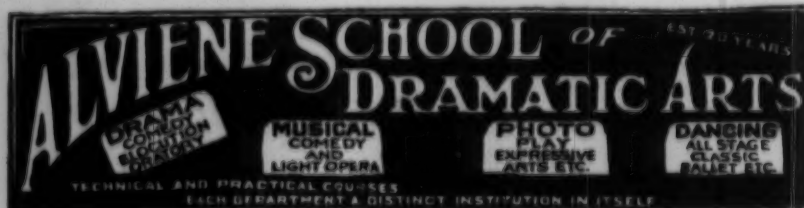
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## TRY-OUT OF "HER PRICE"

Lottie Meaney's Drama at Allentown, Pa., by Earl Browne, Emma Dunton and Co.

ALLENTOWN, Pa. (Special).—"Her Price," a new drama by Lottie M. Meaney, was given a tryout performance at the Lyric Theater Dec. 13. It is a distinct departure from the usual modern drama. Its three acts and seven scenes are set with rapidity by the use of a circular platform much the same as that used in "On Trial." Here is the plot: Shortly after the rise of the curtain Kirt Brentwood (Earl Browne) comes to visit his sweetheart at her apartment, and is given a play to read. From then on until the last scene of the play we have a play within a play. The finish is a "Seven Keys to Baldpate" surprise. The play within the play is melodramatic most of the time, and concerns the desertion of his fiancée by the lover, her sentence to prison to protect him, his escape, and her revenge (which was her price). Her revenge was the compromising of her former fiancée with his wife, and while covering him with a pistol, his incontinence with leprosy germs are highly sensational; clever satire on melodrama.

Emma Dunn, as Doris Fenton, plays a young woman instead of the matronly parts of past seasons. She made a good impression on her audience. Earl Browne was convincing as Kirt Brentwood, and acted splendidly. The balance of the cast were very acceptable. "Her Price" will go to the Forty-eighth Street Theater, New York, after a week in Philadelphia. Miss Meaney, the author, and Miss Edith Tallafiero, wife of Earl Browne, were in the audience. "German War Pictures" and Ruth St. Denis in her classic dances finish the week.

Grand (South Bethlehem): Louise Homer was the soloist with the Lehigh Valley Symphony Orchestra week Dec. 14.

FORD L. SHOTWELL.

## MUNCIE, IND.

MUNCIE, IND. (Special).—Wysor Grand: Lilla McIntyre and John Hynes in "My Home Town Girl," Dec. 11; good company and house. "A Pair of Sixes," Dec. 17; good house and company. "Uncle Tom's Cabin," Dec. 17. Star, vaudeville; Columbia motion pictures. (Mrs.) EMMA L. MCKIMMET.

## CINCINNATI

Irene Fenwick in "Song of Songs" Jolts the Ohio's Big City

CINCINNATI (Special).—Christmas comes but once a year, and it's just about once in the same length of time that we get a play here like the one that came to the Grand week Dec. 12. We are supposed to be a conservative city, and we have heard many reports to that effect on the Rialto in New York bearing on our unwillingness to loosen up when the so-called \$2 plays come to town. But in regard to this particular play, we should have been warned. When we heard it had not been allowed to play in Canada the preceding week, on account of the mention of the word "German" in the billing, we should have made allowances for an industrious press agent, and attributed the cause to its proper source, and espoused the strength of Toronto's convictions. Some years ago Olga Nethersole upset our moral balance when she came to town with her immortal kiss, lingeringly imparted on the lips of one, Don Jose, and later Mrs. Leslie Carter, outsmiling Camille in designs in and on bedroom furniture, but now comes one, Irene Fenwick, from the uncensored bounds of Broadway, and bears down upon us with a play called "The Song of Songs"—the initials of which signify the state of O. S. Miss Fenwick probably chose to forget that for our moving picture public we have a Board of Censors that bars out everything throughout the State of Ohio that does not tend to a general state of morality—even "The Birth of a Nation" is prohibited. Probably Miss Fenwick thought the moving picture public needs such a board, and that they are so busy blue-penciling films that a real dyed-in-the-wool drama, no matter of what caliber, could get by without any one receiving press generally. But our happy holiday spirit was severely punctured, and "The Song of Songs" permeated the Christmas atmosphere with more ginger and pep than an anticipatory frame of mind regarding our stockings on Christmas morning.

As a play, "The Song of Songs" is really not a play—just a few episodes cleverly put together from the life of one, Lily Cardos. It lacks dramatic cohesion, and could have been more properly named "The Eternal Magdalene," than a play of that name we recently saw on Forty-eighth Street in New York City. Nevertheless, it is extremely interesting, and a very strong piece of work from a technical point of view, or from any other. But when the curtain fell on that fourth act, Cincinnati sat back in its orchestra chair and took quite a rest in its belt of conventionality, and then strolled out in the lobby and took quite a breath of good fresh air. We needed it. The play was well acted in spots, the best work done by Cyril Keightley, whom we of the provinces see all too infrequently. The press agent, though, the work of Miss Fenwick was an interesting psychological study well worked out and portrayed, and the press ought to know—we repeat ought to—but Miss Fenwick was certainly lacking in power and voice to sustain climaxes, and at times her reading was monotonous. We saw very few of the original company. Hardee Kirkland was excellent in the role created by John Mason, and Richard Dix was seen in the character played originally by Ernest Glendinning, and afterwards by Calista Thomas. Thomas A. Wise of the original company, was accorded a reception, which was due him. Phineas Bennett, as played by him, was very real. Business throughout the week was fair.

The Passing Show of 1915 was the attraction at the Lyric week Dec. 13, giving eleven performances in all, and, of course, business was big. George Monroe was the big hit.

Henry Miller and Ruth Chatterton in "Daddy Long-Legs" follow "The Song of Songs" at the Grand, giving Cincinnati a chance to regain its moral composure after a very strenuous and disturbing week. The Lyric will be dark for week Dec. 19, except for pictures. On Christmas matinee "To-Night's the Night" opens an engagement, which will extend through the following week.

A fine bill was seen at Keith's week Dec. 12, headed by Homer Mason and Marguerite Keeler in "Married"; Belle Baker, the Morgan Dancers, and the Rigoletto Twins. The Million Dollar Fashion Show tops the following bill.

At the Little Playhouse on the bill, where a select company is presenting unusual plays throughout this season at various times, Borsone's "Love and Geography" was given three performances Dec. 14-16. Harold Heaton and Elizabeth Crandall are playing the leads in this organization. Clarence Marks, Minnie Stewart, Karl Dietz, Hilda Langland, and Mrs. Schuster Martin, a local player of much repute, were also in the cast. The next production will be made in January.

JOHN REDHEAD FROOME, JR.

## INDIANAPOLIS

INDIANAPOLIS (Special).—While the audiences were not as large as they should have been for the San Carlo Opera company engagement at the Shubert Murat week Dec. 8, they made up in enthusiasm what they lacked in size, and a great ovation marked the closing performance of "The Trovatore," presented in splendid style, which reached the stage at the opening of the engagement. Mary Kaestner, Salazar, Antola, Modesti, Zaver were great favorites. "To-Night's the Night" Dec. 13-15, with a good company, including Laddie Clive, Cyril Chadwick, Wilfred Seagram, Frank Pollock, Audrey Marie, Renne Parker, Dorothy Maynard, Phyllis Maude, and others, far overbalanced the comedy, which was only fairly well received. "Peg o' My Heart," with Florence Martin, Dec. 26-28; "Passing Show of 1915," Dec. 23-26; "The Lilac Domino," week Dec. 27.

Otis Skinner came back after a long absence, and was royally welcomed in "Cock o' the Walk" at English's Dec. 10, 11. "The Birth of a Nation" began a three-week engagement Dec. 11, opening to a large house. More than three hundred members of the Rotary Club and their guests gave a theater party opening night.

Wilton Lackaye headed Keith's bill Dec. 13-18 in a dramatic sketch, "The Bomb," which was splendidly acted by Mr. Lackaye and his small company. McKay and Ardine scored heavily in their dancing turn: "On Broadway," Moore, Gardner and Rose, made good; "Cranberries," a jolly little sketch; the Brightons, De Michele Brothers, Dyer and Arvin, pleased. Janet Dunbar of Ohio Skinner company, was the guest of Marjory Taylor at the Chalfant during the short stay of the company at English's.

D. W. Griffith, the producer of "The Birth of a Nation," was in town the early part of the week on his way to New York. The showing of "Tribby," with Wilton Lackaye as Svensen at one of the uptown picture houses, was of particular interest, as Lackaye is playing Keith's this week. He attended the picture before he went to Keith's for his evening performance. PHIL KIRKWOOD.

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## LOCAL TALENT IN "FLORODORA"

HARTFORD, CONN. (Special).—The most interesting theatrical event of the season took place at Parson's Theater Dec. 9-11, when "Florodora" was presented under the auspices of the Governor's Foot Guard by a company composed wholly of local talent. The audiences were capacity ones, and proceeds for the four performances amounted to over \$5,200. The cast was, at least, three times the size of the usual musical company, and both principals and chorus did work well worthy of seasoned professionals. Miss Netta Strong, who took the difficult Angela Giffain role, played the part charmingly. Her voice, stage presence, and ability as an actress were quite unusual, and she carried off a large share of the honors. Grace Keeney, as Dolores, did most excellently, and H. G. Bailey kept the audience in constant laughter. Grace Gilmore, Frederick Brydon, Edward W. Alexander, Lillian Koch, William W. Stewart, William A. Sempie, Harriet Rindel, and Mr. and Mrs. W. F. Lawson all added much to the success of the production. The scenery, music, etc., was of very satisfactory type. The finale and Miss Strong's "Telephone Number" deserve special mention. As a result of their work in "Florodora," Miss Strong and Mr. Brydon have been engaged to take leading parts in a musical opera. They deserve any success which may come to them. All in all, "Florodora" was immensely pleasing to all who saw it, and Hartford people should take pride in this notable success.

SEYMOUR WENTZ SMITH.

## BRONX OPERA HOUSE

A new box-office for the benefit of those who wish to buy seats in advance has been opened at the Bronx Opera House. Theater parties have become a fad at this popular playhouse. The Bronx Sisterhood will have a theater party Tuesday Jan. 11. "Rolling Stones" will be the attraction. On Dec. 18 William McKinley Tent, No. 711, Knights of the Macabees of the World, will entertain their members and friends with Frances Starr's performance of "Marie Odile," and March 6 Tom Kiernan Night will be celebrated.

Attractions at this house: "The Birth of a Nation," Dec. 13-18, and 20-25; "Young America," Dec. 27 Jan. 1; William Hodge in "The Road to Happiness," Jan. 3-8; "Rolling Stones," Jan. 10-15; Frances Starr in "Marie Odile," Jan. 17-22; Margaret Anglin in "Beverly's Balance," Jan. 21-29; "The Only Girl" (Joe Weber's), Jan. 31-Feb. 5; "Experience," Feb. 7-12, and 14-19; William H. Crane in "The New Henrietta," Feb. 21-26; "House of Glass," Feb. 28-March 4.

IDA C. MALCOMSON.



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## ASSO'N ARBITRATES MORE CASES BETWEEN ACTORS AND MANAGERS



Craven, Grant Stewart, Edward Ellis, and Paul Turner.

Lila Campbell, Clarence R. Chase, Westcott B. Clarke, Florence Hill, Ernest Milton, Al. Roberts, Adele Rolland, John Sharkey, Elizabeth Kennedy, Mrs. Annie Mack Berlein.

The Committee on Progress of Policy whose appointment was announced in our column of last week has been made a standing one until the next annual meeting. They are empowered to seek the advisory aid of any member of the association in connection with their work, and will be expected to report to the Council at its weekly meetings.

Two interesting cases are to be submitted to arbitration in our Council room during the current week. The issue in each of them is one of fact between an actor and a producing manager in relation to an agreement.

A manager of long and varied experience on whom we called recently, with some misgivings, to get information bearing upon complaints we had received from members of one of his companies on the road, said to us at the conclusion of the interview:

"Say, I have told you things the actors didn't know and the actors have told you things that I didn't know. You and I come together this way and the reason for the whole trouble is made clear. Your association does fine service for managers as well as actors. You ought to be well paid for what you do."

Any member that has not received a copy of the December *Equity* should first apply to his or her permanent address, and if that proves fruitless the A. E. A. office should be informed accordingly. It is an imperative necessity that we always have the reliable address of every member.

It is encouraging to note that the deputies are beginning to send in contracts and remittances from hotel managers for advertisements in *Equity*. Keep up your good work, comrades, and help us to realize our modest aim to have the publication self-sustaining.

A renowned actress whose success has come in no small measure from her unusual sensibilities, the price of which is too often an uncontrollable temper, said to us some months since in reference to a controversy that had arisen between her and a member of her company, and which we had been asked to adjudge:

"I love our association, but *Equity*! Oh, my, isn't it hard to live up to?"

Yea, verily, and in reply to the echoes of resentful criticism that sometimes reach us, we would say that in the administration of their duties the officers and council of the A. E. A. are governed more by "what's what" than by "who's who." There can be no better rule for fair procedure.

In the name of the president and his fellow officers and councilmen we wish all members of the association a Merry Christmas and a Happy New Year.

By order of the Council,  
HOWARD KYLE, Cor. Sec.  
GRANT STEWART, Rec. Sec.

## YVETTE GUILBERT

With a complete change of programme, Madame Yvette Guilbert gave her third recital at the Lyceum Theater last Friday afternoon. She began with a group of Parisian satires of the time of Louis XV. The best of these was a song describing man's continual discontent. For the recital of this group, Madame Guilbert wore a charming costume of the period and a white powdered wig. Her next group was three songs of the commoners, one of which, "It is May," was given with delightful picturesqueness. Then followed songs of the king's soldiers of the eighteenth century, in which the artist fitted subtly from humor to pathos as the occasion required. Finally came songs of the laborers, in which tribute was piquantly paid to the vine grower and the scissors' grinder. As an encore, Madame Guilbert sang an old English folk song of a simple maiden who answered "No" to every question of a persistent suitor.

Madame Guilbert was assisted by Paul Kéfer, cellist; Ward Stephens at the piano, and by Lucile Colette, in violin obligatos. Mr. Kéfer played compositions by Saint-Saens, Lalo, d'Indy, and Corelli.

## APPEAL TO HIGH COURT

Victor Herbert and Harry B. and Robert B. Smith, through their attorney, Nathan Burkan, have appealed to the United States Circuit Court of Appeals from an order of the United States District Court dismissing their bill of complaint against a popular restaurant in an action in which they sought to enjoin a rendition of "Sweethearts." The plaintiffs declare that "Sweethearts" is a fully copyrighted comic opera. In spite of this they charge that a song from the piece has been played in the restaurant without permission and without payment of any royalty.

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# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

## The Ticker

The ups and downs of Stock are interesting. John C. Bush, *The Mission's* correspondent in Paterson, N. J., looks back over the road and recalls people and plays he saw in nearly a generation. We trust it will interest the profession as much as it interests us, says Mr. Bush:

I can recall thirty years ago, when Archie Phillon ran a Stock company in old Pope's Hall, who supported Nellie Maskell in "The Mountain Meadow Massacre," Leonzo Bros. and their dogs, in "The Dog Spy," Jerry Cohans (father of Geo. M.) used to call his offering, I think, "Barney the Guide," while Sid C. Frause used "On Hand." Mr. Phillon was liked and did well in a small way until ambition for larger things led to his downfall. But the people who knew him all have pleasant recollections of his sojourn in our city. The success of traveling stock at the O. H. prompted Laura Alberta, Geo. C. Staley and Geo. Reno to try with a company of exceptional ability and late plays, but after a few weeks, the company closed owing to lack of patronage. Stock then lay dormant until J. J. Goutchins, the Opera House manager, was induced to install a company at that house for the second time and this proved to be the first and last big stock success, as the company played over a period of three years. Henrietta Brown was leading lady of the company for a major portion of the time, having such men as Robt. Glecker, Chas. Dingle, Robt. Cunningham and Edward Lynch as her leads.

About this time Ralph Stauro tried a summer stock at the Lyceum which duly lasted a week or two; and the same fate awaited Glecker when he tried in the same house later on. The public at this time seemed to tire altogether and the Opera House management also closed. Manager Bruggemann tried dramatic stock twice and musical stock once at the Empire in the last few years, on his own account, besides Frank Zabriske's company and later Clancy's Players, which both proved financial failures. Henrietta Brown, a season or two ago, tried to come back at the Lyceum, but failed.

This brings us down to the present season when Corne Patton opened at the Empire in "Officer 666" and "Within the Law." Bad business caused the erratic Corne to get chilly pedal extremities and he threw up the sponge. Since then the house has been opened and closed once or twice for various reasons. The house finally closed two weeks ago and is now dark. The company was very capable and Harry Ingram, the leading man, was well liked. The above is written for the purpose of letting the show folks know of the exact condition that exists in this city to-day in connection with stock. Business in general is good, but the people with money to invest in amusements seem to be inclined to favor pictures and vaudeville, while burlesque comes in for a liberal patronage.

### SCRANTON, PA.

SCRANTON, PA. (Special).—The Old Homestead at the Academy was the offering by the Poll Players, week of Dec. 13, to excellent business. Arthur Buchanan won an emphatic personal triumph in the role of Joshua Whitcomb and received an ovation at every performance. Hazel Miller as Ricketty Ann gave a good interpretation of the part and added much to the success of the play. Selmer Jackson as Happy Jack contributed a clever bit of character work, making a decided hit. Stewart E. Wilson as Frank Hopkins, Charles H. Stevens as Henry Hopkins and Morton L. Stevens as Ed. Ganzy did excellent work. James Brennan, Kerwin Wilkinson, Mae Desmond, Edna Archer Crawford, Josephine Emery, Johanna Morski gave adequate support. The staging under the direction of Augustin Glassmire, was up to the usual high standard. Augustin Glassmire, the author of the "Devil's Workshop," which had such a successful run here, produced his new play "Come Unto Me" week of Dec. 20. The play was written for Mae Desmond.

The Poll stock players will soon celebrate the 100th continuous week of their stay here. Walter P. Richardson, one time leading man of the Poll stock players of this city, and now playing leads with B. F. Keith's Bronx stock company, was a visitor here week of Dec. 13, calling on some of his many friends. While here, he was the guest of Selmer Jackson, the present leading man of the company. C. B. DERMAN.

### AUDITORIUM, BALTIMORE

The Auditorium Players begin their season at the Auditorium Christmas Day with Earl Derr Biggers' play, "Inside the Lines," which by the way had its premier in this city last season. As forecasted some weeks ago, Miss Grace Huff, who has proven such a favorite with local audiences, returns to head the new company, and the leading man will be Robert Elliott, an actor who has won an enviable reputation in Australia and the West. A number of the old favorites are promised. I. B. KRIS.

### ALFRED CROSS PLAYERS

NEW BRITAIN, CONN. (Special).—On Christmas Day Alfred Cross and his players will open at the Russell Lyceum Theater, New Britain, Conn., for a long season in Rol Cooper Megrue's "Under Cover." Mr. Cross was very popular in New Britain on several stock occasions when he was styled "the John Drew of stock." Society took Mr. Cross up and made him quite a lion. He has engaged Mr. Kendal Weston, who has been the director at Hamilton, Ont., where Mr. Cross is just terminating a season of twenty weeks. Mr. Weston is a past-master in stage production. The company under his

### ST. PAUL STOCKS

ST. PAUL, MINN. (Special).—Salomy Jane, presented here several times before in stock by the James Neill Co., and the Wright Huntington organization, was revived by the Ernest Fisher Players at the Hubert, Dec. 8-11. In addition to May Buckley's and Minor Watson's excellent work in the two leading roles, Agatha's Brown's Lise Heath was a commendable piece of acting. "The Ninety and Nine," was played for the first time in St. Paul, 12-18, and the Fisher people gave a fine performance of this railroad thriller. The stage mechanics and scenery of the play were operated

### GREATER NEW YORK STOCK

KEITH'S BRONX.—Owing to the heavy snow storms, managerial spirits always mercurial, suddenly became buoyant and with good reason, for there was a surprising turning out of "the faithful" to witness the B. F. Keith Bronx Stock Company performance of "The Escape," week of Dec. 13. Director Roland G. Edwards made his first appearance in the cast this season in the role of Dr. Von Eden, which he played with a grace and breadth of effect that pleased mightily. Catherine Tower played the part of May Joyce with intelligence and skill and Joseph Hayland was seen to splendid advantage in a capital presentation of Jim Joyce. Fred C. House was deservedly honored in every scene of the play for his notably artistic presentation of the character of Larry Joyce. Walter Marshall's Jerry McGee was remembered with a shudder because character and manner were made so real and objective. Margaret Fielding as Jenny and Luella Morey as Mrs. Joyce presented two contrasting types admirably. Howard Lange in a convincing performance of the Senator, Grace Hausley as the maid, Albert Gebhardt in the parts of the Rev. Dr. Yates and Bronson and Russell Parker as Mills were effective. Walter P. Richardson, leading man, returns to the cast next week in the role of the father in "The Night Before Christmas."

IDA C. MALCOLMSON.

GRAND, BROOKLYN (Special).—The Grand Opera House Players gave a superb rendition of George Broadhurst's success, "The Price," at the Grand Opera House week of Dec. 13. Miss Edna May Jackson was at her best as Miss Toscani and her fine acting time and again won rounds of applause from the audiences. Mr. Dudley Ayers, as the doctor, was up to his usual high standard, acting with great spirit. The part of the artist's wife was entrusted to Miss Florence Roberts, and although difficult, Miss Roberts gave a fine exhibition of real life in a woman of her circumstances. The balance of the cast, comprising Misses Clara Mackin, Isador Martin, Messrs. W. H. Elliot, William Evans, and M. J. Briggs, also did splendidly. Next week they will appear in another of Broadhurst's successes, "What Money Can Buy."

ROBERT J. MEKLINGER.

WADSWORTH PLAYERS.—The Squaw Man, Faversham's great success, was the offering of the Wadsworth Players, week of Dec. 13. Mr. Daly, the stage director, deserves special mention for staging the Western scenes. It being a production calling for action, good results could only be attained by the good staging of the play, which by the way, is quite a task on the Wadsworth's small stage. Miss Edith Spencer as Lady Kerbill, went through her part very well, while Miss Gladys Wilcox as Lady Mabel and later as Nat U. Rich lent a delightful touch of pathos to the latter part. Miss Welba Lestina gave her usual fine performance of Diana, while Ralph Locke, a new member of the company, made a decided hit in the role of good work while Leslie Hunt gave one of the finest interpretations of the evening. His long drawl was so realistic, so cowboy like, that it made one feel right out on the prairies among the cattle rustlers. The rest of the company, made up mostly of extras, also deserve credit for helping to make one of the most pleasing productions of the season. Next week, "Mother."

THIS YORK PLAYERS.—The York Players, a new organization in New York, rendered a play of Russian home life by Jacob Gordon, entitled "The Kreutzer Sonata." Mr. Harry Ingram gave a brilliant portrayal of the aged Raphael Freidlander, there being something about his acting which made it stand out. Miss Belle Mitchell as Miriam, and Miss Helen Travers as Cecelia gave fair interpretations of the parts, neither being especially adapted to the role. M. Tello Webb lent a pleasing bit of comedy to the part of Ephron Fiddler, while Miss Estelle Morton as Natasha did a delightful bit of character work. The rest of the company deserve only fair recognition, for their acting lacks the necessary quality needed to give the much needed vim to a stock company.

F. H. ROHNS.

### POLI, WORCESTER, MASS.

WORCESTER, MASS. (Special).—For the fourth week of their engagement the new Poli Players presented Denman Thompson's "The Old Homestead," to appreciative audiences. The work of the company on the whole was effective. Jimmie Bliss handled the role of Joshua Whitcomb in a truly artistic manner and deserves great praise. Rowden Hall did very good work as Happy Jack and Anna Cleveland made the best of her small part as Annie Hopkins. Frank Thomas appeared in good make up as Cy Prime, although his fight scene with Orville Dunn as Seth Perkins was a trifle overdone. The remainder of the cast included Orris Holland, Florence Carrette, Percy Scott, Irving Lancaster, George Darrell, George Spelvin, Mary Hill, Hattie Foley and Edna Buckler. Week Dec 13-18, "Inside the Lines."

FRANK H. ORDWAY.



THE WADSWORTH, N. Y. STOCK PLAYERS.

Now Playing a Successful Engagement in Upper Manhattan.

Upper Row—Left to Right: Richard Ogden, Leading Man; Edith Spencer, Comedienne; Jack Doyle, Juvenile.  
Center, Carroll Daly, Director.

Lower Row—Left to Right: David Chase, Assistant Stage-Director; Harry Hugenot, Comedian; Miss Welba Lestina, Leading Lady.

The Wadsworth Players, a capable little group of actors, whose home is at the extreme end of New York city, are now in their fourth season. During this time they have steadily won the support of the community, and have succeeded in establishing themselves on the pinnacle of success. The company is under the management of Edward Ornstein, whose courteousness and ability have won him numerous friends. Mr. Carroll Daly, the capable stage director, has unusual ability, and the manner in which he stages the plays put on by the company is to be commended. Miss Welba Lestina, the leading lady, is an artist of rare talent, and has scored a tremendous success at the Wadsworth. Mr. Richard Ogden, the leading man, is also a clever actor, and has behind him a career of which

few actors can boast. The second woman of the Wadsworth, Miss Edith Spencer, is an actress whose attractive personality and unusual versatility have won favor throughout the United States. Mr. David Chase, the young assistant stage director, who also plays parts when the opportunity affords, is an accomplished musician, and whenever the company puts on a musical piece, he is an asset of which any company might well be proud. Harry Hugenot, the comedian, has the reputation of being one of the funniest men on the stage to-day, and the sincerity of his work has been deeply appreciated by his audience wherever he has played. Other members who contributed in no little measure to this company's success are Baker Moore, Gladys Wilcox, and Jack Doyle.

F. H. R.

leadership will comprise Miss Julie Heme as leading woman; Ruth Hyron as juvenile lady; Estelle Morton as character woman; Julia Murray for ingenue; Ralph Collier for second man's parts; I. Irving White, character man; Philip Sheffield, juvenile; Joseph Allenton, comedian; Arthur Vinton, general business. The productions will be on a metropolitan basis, in fact, the organization has everything to its credit: a booming, thrifty city with a big population (all employed), the return of a tremendous local favorite surrounded with a first-class company, a superior director and the good wishes of everyone.

### PRINCESS PLAYERS, DES MOINES

DES MOINES, IA. (Special).—The Princess Players, in "The Argyle Case," week Dec. 12, gave a most creditable performance, the entire company appearing to good advantage. Robert Hyman, as Ashe Kayton, was seen in a character, that is entirely suited to him, and Fay Ralnter as Mary Masurt made much of her character. Mrs. Morrison, Wm. Forrester, Robert Brier, Mortimer Weldon, all deserve special mention. Miss Harriett Worthington, the new second woman, made her first appearance, and promises to be most popular.

"Mamselle" week 19. "Rebecca of Sunny Brook Farm," week 26. "A Fool There Was," week Jan 2. A. KAHN.

### PITTSBURGH STOCKS

PITTSBURGH, (Special).—The Marguerite Bryant Players gave an adequate presentation of "Brother Against Brother," at the Empire, week Dec. 13. Miss Bryant did her usual good work in the character of the heiress. Edward Lenz was cast to advantage as Dave Hughes, and W. J. Florence as Willis Hughes, while Mrs. McHugh had the role of Mrs. Hughes. Rose Adelle did some good work as the trapper's daughter and Charles Kramer furnished the comedy in the piece, "Runaway Natch," 20-25.

The Harry Davis Stock Co. begins its season at the Grand week 27, with "Nearly Married," as the offering. Alice Fleming is the leading woman and Edward Everett Horton the leading man. Faith Avery (who is well known here, and has a large following) will play ingenue roles, and Ernest Cossart is the juvenile. The other members of the company will be announced later.

D. JAY FACKNER.





**JULIA TAYLOR**  
Leading Lady of the Union Hill, N. J.  
Stock Company

"Some of us really love Stock. I do. I like the variety and I like the opportunity for something approaching home life. Thus Miss Julia Taylor, leading lady of the Keith Players, Union Hill, New Jersey, explains the why and wherefore of her excellent work in Union Hill since the inception of the Fall season at New Jersey's most popular playhouse, the Hudson. Conscientious and painstaking efforts have made Miss Taylor one of the most popular leads ever seen at Union Hill, which has had the pleasure of having some very excellent leading ladies, among whom were Jane Cowl and Ann Murdock. Miss Taylor has been associated with Richard Mansfield, Creston Clarke, Leo Ditrichstein and Madame Simone. She has successfully played stock leads in Baltimore, Philadelphia, Pittsfield, Mass., and various other cities and has been prominently identified with the Municipal Theater Movement, Northampton, Mass. She has also been in motion pictures, appearing with the Thanhouser company in leading roles. She has observingly noted the value of her experience which speaks well for her interest in her work. She says, "Moving picture experience is valuable in giving directness of method, definiteness of action, and also in overcoming mannerisms and awkwardness of movement." Miss Taylor, however, has decided that stock work is a good deal more interesting than the pictures.

#### K. C. STOCK IN "FRECKLES"

KANSAS CITY, Mo. (Special).—An entirely new version of "Freckles," a dramatization by Kirkpatrick Boone of Gene Stratton Porter's novel, received its premier production by Dubinsky Brothers' Stock Company at the Garden Sunday before packed houses, week Dec. 12. The play was an instantaneous hit. Dubinsky paid the royalty on the original production, discarded it and ordered a new dramatization. The new piece is rich in the elements which make successful comedy-drama. The character drawing is particularly effective and the character of Freckles takes on new strength and pathos. There are three acts and a prologue, the former giving an opportunity for a particularly effective fire scene which was taken advantage of by Harry Keefer, the stage director, who recently came to Dubinsky Brothers from the William A. Brady forces. The settings of the second act which is laid in Freckles' "forest cathedral," are strikingly beautiful.

Packed houses gave the new "Freckles" an ovation. Repeated curtain calls were demanded. Ed Dubinsky scored in the title role and Irene Daniel made a charming "Swamp Angel." Charles Cubine, Barney Dubinsky, Florence Woodward, Billy Neubauer, James Byrd and Frank Meyers were enthusiastically received in various roles. "Divorcons," week Dec. 20.

WILLIAMS.

#### STOCK ON CHRISTMAS

The Dramatic Stock of the Strand-Arcade Theater, Toledo, Ohio, opened with "Help Wanted." Miss Elizabeth Daya is leading lady, Alexander Campbell, leading man, A. Paul D'Mathot, director.

#### GREETINGS FROM UNION HILL

Union Hill has much to thank W. C. Mason for, especially "Old Heidelberg" put on by the Keith Players, Nov. 13-20. The scenery, atmosphere, and excellent acting on the part of each and every member in the cast, served to unfold this popular story on the Hudson stage with a realism that was a pleasure to witness. Jack Roseleigh as Karl Heinrich, contributed a notable achievement to his already long list of successes. He imbued his character with a wistfulness that was unusually well done, and in a manner suggestive of his excellent histrionic ability. Charles C. Wilson's Von Haugk was an impressively effective bit of acting. Mr. Wilson plays character roles just as well as juvenile leads. Joseph Lawrence's Dr. Juttner was highly amusing. Julia Taylor was a charming Kathie, a fine interpretation of a whimsical and pathetic role. In fact, one of her best efforts in Union Hill. And then there are Arthur Mack as stage manager, valet and student, an overabundance of duties that are well taken care of, Frank Armstrong as Ruder, James R. Field as Kellerman, Aubrey Bosworth as Von Austerberg, Virginia Howell, and Jessie Pringle, who by dint of hard work have made this company one of America's premier stock organizations. All members of the company including Willie Goldhardt, Byron Randall and Smiling Danny Peters in the box office, extend the season's greetings to their fellow professionals and friends.

Before starting on his Christmas Eve trip around the world, the Hudson Theater Management, Union Hill, N. J., has succeeded in exacting a promise from "Old Santa" to spend the first five nights of Christmas week in the foyer and on the stage of the most popular playhouse in New Jersey. Persons attending any of the first five evening performances during that week will be greeted by him as they enter the theatre, and presented with a card which they will be asked to fill out; this card will have room for the name, address, and seat location of each person. After the cards are properly filled out and collected they will be placed in a box, and then, between one of the acts of "Five Nights," old Santa Claus will appear on the stage and distribute to the owners of the first fifty cards drawn from the box, Fifty Beautiful Presents.

E. A. GREWE, JR.

#### NEW MAN IN ST. LOUIS STOCK

ST. LOUIS (Special).—Alonso Price, the new director of the Park Shenandoah Combination did credit to himself by his presentation of "Green Stockings" at the Park, week Dec. 13. Price was very aptly cast and Mitchell Harris as Col. Smith had a congenial role. Henry Hull played Robt. Traver well. Vessie Farrell, Elsie Hitz and Marie Prather enacted the three sisters in a delightful manner. Loretta Wells was effective as the maiden aunt. Stanley James, William Macaulay, Bob McClung, George Leary and Louis Calhern played the smaller parts, lending good support.

Roger Gray opened his last week at the Shenandoah, 13, with "A Knight for a Day," which vehicle afforded him splendid opportunities. Louise Allen and Mabel Wilbur also had parts well suited to their ability. Sarah Edwards, Royal Cutler and George Nathanson were others in the offering. Mr. Gray, who has enjoyed an eighty-week engagement with the Park Opera company, departs after this production to accept a vaudeville offer. Frank Moulan, who has long since established his local following, succeeds Gray. Charles Sinclair, who was replaced by Alonso Price, has been suffering from poor health and is now taking a much needed rest. The rumored changes in the personnel of the cast have not as yet materialized.

V. S. WATKINS.

#### NEW STOCK IN TOLEDO

TOLEDO (Special).—The Strand-Arcade Theater, under the management of Messrs. Horwitz, opened permanent stock Christmas Day for an indefinite run. The opening offering was "Help Wanted," under the personal direction of Paul D. Metheux, with "Divorce Question" and "The Traffic" to follow. The aim of Managers Horwitz is to give Toledo the best stock company obtainable, and every play will be staged as near like the original production as time and money can make it. The roster of the company is as follows: Frederick Colegrove, juvenile; Edmund Moses, light comedy; W. Frederick Wagner, characters; Thomas M. Wilson, second business; Babe Wagner, sourette; Margaret Von Hagen, second business; Elizabeth Curtis, characters; Bonnie Shaw, sourette. The leading business is in the competent hands of Alexander Campbell and Miss Elizabeth Daya. The company will be known as the Strand-Arcade Stock company, and will present only late royalty releases. THOMAS M. WILSON.

#### HAZEL BURGESS PLAYERS

JACKSONVILLE, FLA. (Special).—The Hazle Burgess Players presented "Bought and Paid For" to full house, week ending Dec. 14. Miss Burgess as Virginia gave an interesting study of the much-hated girl. Bert Leigh as James Gilley; C. Russell Sage as Oku; Maude Hollingsworth as Fanny Blaine; Shirley Mayberry as Josephine; and William Scheller as the waiter completed the cast. Mr. Leigh deserves credit for the manner in which he is presenting each week's attraction. "Within the Law," week 19-25. Vernon Wallace has been spending several weeks in Alabama. E. O. UDEMANN.

#### Season's Greetings

## JOSEPH LAWRENCE

KEITH PLAYERS

UNION HILL, N. J.

SEASON'S GREETINGS

## Virginia Howell

KEITH PLAYERS — UNION HILL, N. J.

YULETIDE GREETINGS

## ARTHUR MACK

Stage Manager

Keith Players, Union Hill, N. J.

## JACK ROSELEIGH

LEADING MAN

A Merry Christmas

B. F. KEITH'S PLAYERS  
HUDSON THEATRE  
Union Hill, N. J.



## LOUISE PRICE

LEADING WOMAN

STRAND-THATRE-STOCK, CEDAR RAPIDS, IOWA

Week of December 29th—"THE OLD HOMESTEAD"

## HAZEL MILLER

INGENUE

POLI STOCK CO.

SCRANTON, PA.

## LELAH HALLACK

(MRS. ROLAND CARR)

En Route to Havana, Cuba

DRAMATIC MIRROR

## HAZELE BURGESS

STOCK STAR

DUVAL THEATRE

JACKSONVILLE, FLA.

WEEK OF DEC. 26—"WITHIN THE LAW"



## DUDLEY AYRES

LEADING MAN

Management of CHAMBERLAIN BROWN

Grand Opera House, Brooklyn

## ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE

DES MOINES, IOWA

## ROBERT P. GLECKLER

POLI THEATRE—HARTFORD, CONN.

JUVENILE

"Merry Christmas to My Friends"

LIGHT COMEDIAN

## STEWART E. WILSON

WEEK DEC. 26th-28th

"FRED GRAEF" in "COME UNTO ME"

POLI SCRANTON PLAYERS

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDERER

"The White Feather"—On tour—Wm. A. Brady, Mgr.

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## MABEL ELAINE

In Ned Wayburn's "Town Topics"

## MONTAGU LOVE

Rehearsing in "The Ware Case"

## ANN MURDOCK

Direction CHAS. FROHMAN

## CHARLES DARRAH

In "ON TRIAL"

2d SEASON

Mgt. Cohan & Harris

## ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

## GEORGE ALISON

DADDY LONG-LEGS - Southern Tour  
Direction Henry Miller Letters 16 Gramercy Park, New York

## FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan  
Management COHAN & HARRIS ASTOR THEATRE

## HAZELL COX

"AROUND THE MAP"

Management KLAU & ERLANGER

## JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS

Sole Representative

M. S. BENTHAM

## ALICE DOVEY

IN "HANDS UP"

## Mildred Florence

INGENUE

Hudson Players

Union Hill, N. J.

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16 Gramercy Park, New York  
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## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ABE and Mawress (A. H. Woods): N.Y.C. Oct. 21—  
indef.  
ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. 21—  
indef.  
ANDROLES and The Lion (Granville Barker): Chgo. Nov. 29-Dec. 25.  
ANGLIN, Margaret (James Sheagreen): Boston Nov. 29—  
indef.  
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Chgo. 6—indef.  
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 18—  
indef.  
BIRD of Paradise (Oliver Morosco): Los Angeles 19-Jan. 1.  
BLUE Bird (Messrs. Shubert): N.Y.C. 13-25.  
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—  
indef.  
CALLING of Dan Matthews (Gaskill and MacVitty): Mason City, Ia. 25, Algona 27, Emmetsburg 28, Marathon 29, Manson 30, Sheldon 31.  
CAMPBELL, Mrs. Patrick: B'klyn 20-25, Prov. R. I. 27-Jan. 1.  
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.  
DADDY Long-Legs (Co. A. Henry Miller): Cin. 20-25.  
DAMAGED Goods: Cleveland 20-25.  
DAMAGED Goods: N.Y.C. 20-25.  
DEVIL'S Garden (Arthur Hopkins): N.Y.C. 28—indef.  
DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—  
indef.  
DREW, John (Chas. Frohman, Inc.): New Haven, Conn. 25, Boston 27-Jan. 8.  
ETERNAL, Magdalene (Selwyn and Co.): N.Y.C. Oct. 1—  
indef.  
EVERYWOMAN (Henry W. Savage): Florence, S. C. 22, Sumter 23, Columbia 25, Savannah, Ga. 27, Augusta 28, Albany 29, Rome 30.  
EXPERIENCE Wm. Elliott, Comstock and Gest): Portland, Me. 25-Jan. 1.  
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. 28—indef.  
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—  
indef.  
FAVERSHAM, William (Leonard L. Gallagher): Washington 27-Jan. 1.  
FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Phila. Nov. 29-Dec. 25.  
FISKE, Mrs. (Corry, Williams and Ritter): N.Y.C. 31—  
indef.  
FRAME UP (Fred Byers and Cato Mann): McCook, Neb. 25, Auburn 29, Tecumseh 31, Plattsmouth Jan. 1, Atchinson, Kan. 2, Hiawatha 4.  
FRECKLES (Western B'way Amuse. Co.): Bryant, S. D. 22, Elkton 24, Marshall, Minn. 25, Tracy 27, Lake Benton 28, Clarke, S. D. 29, Deland 30, Ashton 31, Aberdeen Jan. 1.  
FRECKLES (Southern B'way Amuse. Co.): Salina, Kan. 25, Wamego 27, Holton 28, Clay Center 29, Jct. City Jan. 1.  
FULL House (C. A. H. H. Frazer): Phila. Nov. 7-Dec. 25.  
GEORGE, Grace: N.Y.C. Sept. 28—indef.  
GILLETTE, William (Chas. Frohman, Inc.): Boston 6-25, Phila. 27-Jan. 8.  
GIRL and The Tramp (Fred A. Ryers): Anson, Tex. 24, Colorado 25, Haskell 26, Hams 31.  
GOODWIN, Nat (Chas. Hunt): Wilmington, N. C. 22, Rocky Mount 23, Newport News, Va. 24, Norfolk 25.  
HBB Price (Oliver D. Bailey): Phila. 20-25.  
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—  
indef.  
HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—  
indef.  
HODGE, William (Lee Shubert): Newark, N. J. 27-Jan. 1, N.Y.C. 5-8.  
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—  
indef.  
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—  
indef.  
ILLINGTON, Margaret (Selwyn and Co.): Sacramento, Cal. 25, Frisco 26-Jan. 8.  
IRVING Place Theater: N.Y.C. Sept. 1—indef.  
IRWIN, May: Rochester N. Y. 30-Jan. 1.  
IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—  
indef.  
IT Pays to Advertise (Cohan and Harris): Terre Haute, Ind. 25, Cin. 27-Jan. 1, Evansville, Ind. 2, Louisville, Ky. 3-5.  
JUST a Woman (Messrs. Shubert): Boston 13—indef.  
LAVENDER and Old Lace: Phila. 20-25.  
MANN, Louis (Messrs. Shubert): Phila. 13—indef.  
MISSOURI Girl (Merle H. Nor-

ton): Hebron, Neb. 25, Republican City 27, Orleans 29, Imperial 30, Pallade 31.  
McCook Jan. 1.  
O' H A B A. Pike (Augustus Pitou, Jr.): Buffalo 24, 25.  
PAIR of Silk Stockings (Winthrop Ames): Cleveland 25-Jan. 1.  
PAIR of Sires (Co. A. H. H. Frazer): Eau Claire, Wis. 25, St. Paul 26-Jan. 1.  
PAIR of Sires (Co. B. H. H. Frazer): St. Paul, Tex. 25, Albuquerque, N. Mex. 27, Santa Fe 28, Las Vegas 29, Trinidad, Colo. 30, Pueblo 31.  
PAIR of Sires (Co. C. H. H. Frazer): Louisville, Ky. 20, 22, Springfield, O. 25, Piqua 27, Dayton 28, St. Marys 29, Wapakoneta 30, Canton 31.  
PAIR of Sires (Co. D. H. H. Frazer): Decorah, Ia. 22, Cedar Rapids 24, Davenport 26, Iowa City 27, Osceola 28, Marshalltown 29, Waterloo 30, Sioux City 31.  
PAIR of Sires (Special: H. H. Frazer): New Orleans 19-25, Baton Rouge 26, Greenville, Miss. 28, Helena, Ark. 29, Memphis, Tenn. 30-Jan. 1, Jackson 3, Union City 4, Paducah, Ky. 5.  
PATTON, W. B. (Frank B. Smith): Osceola, Ia. 25.  
PEG o' My Heart (Co. A. Oliver Morosco): St. Louis 19-25, St. Joseph 28, 29, Omaha 30-Jan. 1, Lincoln 3-5.  
PILGRIMAGE (Klaw and Erlanger and George C. Tyler): Pittsburgh 20-25.  
POTASH and Perlmutter (A. H. Woods): Seattle, Wash. 27-Jan. 1, Spokane 28, Missoula, Mont. 4, Butte 5.  
QUINNEYS (Messrs. Shubert): Prov. R. I. 20-26, Springfield, Mass. 27, 28.  
REICHER, Emanuel: N.Y.C. 18—indef.  
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17-Dec. 25, B'klyn 27-Jan. 8.  
SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.  
SHERBORN of the Hills (Gaskill and MacVitty): Birmingham, U. 25, Preston, Ida. 27, Logan, U. 28, Pocahontas, Ida. 29, Blackfoot 30, St. Anthony 31.  
SHERBORN of the Hills (Gaskill and MacVitty): Champaign, Ill. 25, Gillespie 26, Dixon, 27, Taylorville 28, Bluffs 29, Barry 30, Louisiana, Mo. 31.  
SHOW Shop (Selwyn and Co.): Boston 13—indef.  
SINNERS (Coast Co.; Wm. A. Brady): Spokane 25-27, Wallace, Ida. 28, Missoula, Mont. 29, Anaconda 30, Butte 31-Jan. 1, Great Falls 2, Lewiston 3, Billings 4, Miles City 5.  
SKINNER, Otis (Chas. Frohman, Inc.): Albany 25, N.Y.C. 27—indef.  
SOLDIER of Japan (Oscar Gramham): Canyon, Tex. 22, Dalhart 23, Tucuman 24, Mex. 24, 25, Clovis 27, 28, Roswell 29, Carlsbad 30, Marfa, Tex. 31, Jan. 1.  
SOME Body (Henry H. Harris Est.): N.Y.C. 20-25.  
SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—  
indef.  
STARR, Frances (David Belasco): Rochester 25.  
SUNNY South (J. C. Rockwell): Oxford, N. Y. 23, Green 24, Oswego 25, Dryden 27, Groton 28, Woodport 29, Clyde 30, Newark 31, Sodus Jan. 1.  
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Parker, S. D. 22, Plankinton 23, Mitchell 25, Brookings 27, Watertown 28, Aberdeen 29, Redfield 30, Huron 31.  
TREASURE Island (Chas. Hopkins): N.Y.C.—indef.  
TWIN Beds (Middle West: Selwyn and Co.): Newark 25, Danbury 27, Torrington 28, Winsted 29, South Bend, Ind. 25, Chgo. 28—indef.  
TWIN Beds (Southern: Selwyn and Co.): Shreveport, La. 25, New Orleans 26-Jan. 1.  
TWIN Beds (Special: Selwyn and Co.): Kansas City 19-25, St. Joseph 26, 27, Lincoln, Neb. 28, 29, Fremont 30, Des Moines, Ia. 31-Jan. 1.  
TWIN Beds (Coast: Selwyn and Co.): Boise, Ida. 24, 25, Orem, U. 26, Salt Lake City 27-29, Winnemucca, Nev. 30, Reno 31, Jan. 1.  
UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—  
indef.  
UNCLE Tom's Cabin (Wm. Kibbie): Des Moines, Ia. 19-22, Clarinda 25.  
UNCLE Tom's Cabin: Paterson, N. J. 20-25.  
UNDER Cover (Rowland and Clifford): Chgo. 18-Jan. 8.  
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12-Jan. 1, Boston 4—indef.  
WARE Case (Messrs. Shubert): N.Y.C. Nov. 30—indef.  
WARFIELD, David (David Belasco): Cleveland 20-25.  
WASHINGTON Square Plays: N.Y.C. Oct. 4—indef.

WINNING of Barbara Worth: Kansas City 19-25.  
YELLOW Jacket (Mr. and Mrs. Coburn): Columbus, O. 3-5.  
YOUNG America (Cohan and Harris): B'klyn Jan. 3-8.

### TRAVELING STOCK

ANGELL: Danville, Pa. 20-25.  
BOYER, Nancy: Jamestown, N. Y. 20-Jan. 1.  
O L A M A G E, Arthur (Fred Smythe): Lisbon, N. D. 20-22, Aberdeen, S. D. 23-26, Huron 27-29.  
COLUMBIA Players: Bridgeville, Md. 20-25.  
DOUGHERTY: Oberlin, Kan. 20-25.  
FRANKLIN: Fredonia, N. Y. 20-25.  
GORDINIER, Brothers: Warrensburg, Ill. 20-25.  
HARRIS, U. S.: St. John, Can. 26-Jan. 8.  
MARKS, May Belle: Hamilton, Ont., Can. 13-25.  
PHILLIPS: Mt. Carmel, Pa. 20-25.  
WIGHT Theater Co.: Milford, Ia. 13-Jan. 1.

### OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.  
AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—  
indef.  
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.  
BOHEMIAN Girl: Syracuse, N. Y. 20-25.  
BOSTON Grand Opera Co. and Pavlova Ballette House: Atlantic City N. J. 25.  
BRINGING Up Father (Co. 1: Chas. Yale; Grinnell, Ia. 22, Des Moines 23-25, Kansas City 26-Jan. 1, Columbia 3, Jefferson City 4, Hannibal 5, BRINGING Up Father (Co. 2: Chas. Frohman): Hot Springs, Ark. 22, Greenville, Miss. 23, Yazoo City 24, New Orleans 26-Jan. 1, Baton Rouge 2, Brookhaven 3, Vicksburg, Miss. 4, Monroe, La. 5.  
BRINGING Up Father (Co. 3: Grif Williams): Youngstown, O. 20-22, Lima 25, Ottawa 27, Van Wert 28, St. Marys 29, Wapakoneta 30, Findlay 31, Sandusky Jan. 1, Norwalk 3, Shelby 4, Bucyrus 5, HAVE You Seen Stella? (Jake Lieberman): Canton, O. 22, Ashland 23, Ft. Wayne, Ind. 25, Chgo. 26-Jan. 22.  
HIGH Jinks (Eastern Arthur Hammerstein): Birmingham, Ala. 22, Gadsden 23, New Decatur 24, Nashville, Tenn. 25, Chattanooga 27, Knoxville 28, Lexington, Ky. 29, Louisville 30-Jan. 1, Cin. 2-5.  
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—  
indef.  
KATINKA (Arthur Hammerstein): N.Y.C. 23—indef.  
MACK, Andrew (Henry Miller): Phila. 25-Jan. 1.  
MAID in America (Messrs. Shubert): Pittsburgh 25-Jan. 1.  
MONTGOMERY and Stone (Chas. Dillingham): Boston 20—indef.  
MUTT and Jeff in College (Co. 1: Joe Pettinelli): Toledo, O. 19-22, Ashland 25, Cleveland 27-Jan. 1.  
MUTT and Jeff in College (Co. 2: Chas. Williams): Denver 19-23, Boulder 27, Longmont 28, Loveland 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo. Jan. 1, Victor, Colo. 2, Colo. Springs 3, Leadville 4, Salida 5.  
MUTT and Jeff in College (Co. 3: Harry Hill): Bay City, Mich. 25, Sarnia 26, Cadillac 27, Petoskey 28, Traverse City 29, Manistee 30, Lansing Jan. 1, Battle Creek 3, Niles 4, Coldwater 5.  
MY Home Town Girl (Perry J. Kelly): Detroit 20-25, St. Louis 26-Jan. 1.  
NATIONAL Grand Opera: St. Louis 19-25.  
NEWLYWEDS and Their Baby: Pittsburgh 20-25.  
NOBODY Home (F. Ray Comstock): Chgo. Nov. 28—indef.  
ONLY Girl (Joe Weber): Boston Nov. 29—indef.  
PASSING Show of 1915 (Messrs. Shubert): Columbus 20-22, Indianapolis 23-25, PEASANT Girl (George Bismuth): Toledo, O. 23, 24, Middletown, Jan. 2, Piqua 3, Connersville, Ind. 5.  
PRINCE of Pilsen (Perry J. Kelly): Galveston, Tex. 23, 26, Houston 27, San Antonio 28, 29, Austin 30, Ft. Worth 31, Jan. 1, Dallas 3, 4, Denison 5.  
PRINCESS Pat (John Cort): N.Y.C. Sept. 23—indef.  
ROBIN Hood De Koven Opera Co.: Sioux City, Ia. 25, 26, Lincoln, Neb. 27, Omaha 28, 29, Ft. Dodge, Ia. 30, Marshalltown 31, Cedar Rapids Jan. 1.  
RICHMOND of Red Gap (Messrs. Shubert): N.Y.C. 24—indef.  
SAN Carlo Opera Co.: Detroit 20-25.  
SARI (Henry W. Savage): Wilmington, Del. 25, Lynchburg, Va. 27, Richmond 28, 29, Newport News 30, Norfolk 31-Jan. 1.



**SCHOOL DAYS:** Balto. 25-Jan. 1.  
**SEPTEMBER MORN** (Rowland and Clifford): Steubenville, O. 25, East Liverpool 27, Alliance 28, New Phila. 29, Bellaire 30, Altoona, Pa. 31, Greensburg Jan. 1, Boswell 3, Somerset 4, Latrobe 5, SEPTEMBER MORN (Howland and Clifford): Ann Arbor, Mich. 20-22, Jackson 23-25, Hammond, Ind. 26-28, Elkhart 30-Jan. 1, Logansport 3-5.  
**SOME PARTY:** Balto. 23-25.  
**STOP! LOOK! LISTEN!** (Chas. Dillingham): N.Y.C. 25-Indef.  
**STILL** (Chas. Frohman, Inc.): Washington 27-Jan. 1.  
**TWO IN COMPANY** (Savoy Producing Co.): Bklyn 25-Jan. 1.  
**VERY GOOD EDDIE** (Marbury-Comstock): N.Y.C. 24-Indef.

**WATCH YOUR STEP** (Chas. Dillingham): Phila. 25-Indef.  
**WHEN DREAMS COME TRUE** (Coutta and Tennis): Birmingham, Ala. 25.  
**WHEN DREAMS COME TRUE** (Coutta and Tennis): Springfield, Mo. 25, Joplin 26, Chasute, Kan. 27, Independence 28, Parsons 29, Clinton, Mo. 30, Marshall 31, Moberly Jan. 1, Osceola, Ia. 2, Toledo 3.  
**WILSON** Al. H. (Sidney R. Ellis): Jersey City, N. J., 26-Jan. 1.  
**WITHIN THE LOOP** (Messrs. Shubert): Chgo. 24-Indef.  
**WORLD OF PLEASURE** (Messrs. Shubert): N.Y.C. Oct. 14-Indef.  
**ZIEGFELD'S FOLLIES OF 1915** (Florence Ziegfeld): Chgo. Nov. 28-Indef.

**MINSTRELS**  
**DUMONT'S:** Phila. Aug. 28-Indef.  
**O'BRIEN:** Neil: Daytona, Fla. 22, Orlando 23, Lakeland 24, Tampa 25, 26.  
**RICHARD and PRINGLE** (Holland and Filkins): Santa Rosa, N. Mex. 22, Tucuman 23, Amarillo 24, Sayre, Okla. 25, Elk City 26, Clinton 27, Weatherfield 28, Geary 29, El Reno 30, Kingfisher 31.  
**MISCELLANEOUS**  
**LAUDER, Harry** (Wm. Morris): Boston 20-Jan. 1, Springfield 3, Newark, N. J., 4, Balto. 5.  
**THURSTON, the Magician:** St. Louis 26-Jan. 1, Kansas City 2-8.

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### WOMEN

Armstrong, Ellen.  
 Beck, Mrs. Fannie, Anna Brandt.  
 Carruthers, Mabel, Mrs. Chas. Clark.  
 De Sousa, May, L. Duncan.  
 Elona, Texas.  
 Fields, Marguerite, Clair L. Freeman, Carolyn Friend.  
 Gibson, Elsie.  
 Hall, J. Albert, Mrs. Nell Hall, Florence Halbrook, Jean Hendricks, Miss Hilton, Mildred Hyland.  
 Janette, Yvonne.  
 La Verne, Lucille, S. Lavine, Mrs. Arthur Lee, Dixie Lee, Lillian Lee, Gertrude Loudin, Edith Lyle.  
 MacDonald, Ann, Marano, Sate, s. Frida Martin, Estelle Morton.  
 Ralph, Jessie, Bertha Westbrook Reid.

Scott, Ivy, Jessie Shay, Mrs. M. Sloan, Mrs. Bert Smith, Mrs. Lou J. Smith, Mrs. Jerome Storm.  
 Terrell, Maud P., V. Townsend, Ethel Trevor.  
 Villa, Agnes Wallace.  
 Waddell, Gladys, Billie "Cantwell", Wilson, Mignon A. Wood, Mrs. Stanley G. Wood.

### MEN

Adams, Leslie, Eddie Arlington.  
 Blake, Wm. E., D. W. Blauvelt, Kirk Brown, Edwin Burke, Rexford Burnette.  
 Carman, Frank, R. E. Campbell.  
 Dian, Ralph, Adrian C. De Arcy, Syd De Grey, Wilfred Draycott.  
 Erskine, L. York.

Giege, Claudius, C. P. Gillen.  
 Hanging, G. H., Fred Hight, Herbert W. Hodgdon, Charles Horn, A. Howell.  
 Jameson, F. T.  
 Klinger, Ronald, Morse Koupal.  
 Love, Will I.  
 MacAdam, Lorne, Don MacMillan, John MacNeill, Robert McWade.  
 O'Neill, James.  
 Plohn, Max.  
 Resche, Calvin.  
 Spencer, James (Kelly), Charles A. Schueller, Lawrence Schwab, J. E. Sheridan, Karl Stahl, Fred A. Sullivan, Willis Sweetman.  
 Tarrington, Mr., Elmer Taylor.  
 Wecht, Ad. M., H. S. Whitney, C. A. Wolfe, F. E. Whitte, Yates, Aubrey.

### CHICAGO

International Circuit's Plans—Plays of the Week—Circus Suit of Interest

**CHICAGO (Special).**—The International Circuit will have a Chicago branch which will operate theaters in St. Louis, Cincinnati, Louisville, Kansas City, Minneapolis, St. Paul, Omaha and Milwaukee, in addition to its New York, Crown, Victoria and Imperial in Chicago. The Chicago company was organized by Ed. W. Rowland, Edwin Clifford, Frank A. P. Gazzolo, Thomas Hanks, Robert Sherman, George Gatta, and Lorin J. Howard. The Chicago company is now busy looking into conditions in other Western cities and determining which houses are best for the new chain. R. E. Rickson, acting for the Chicago branch, has already taken over the Princess theater in St. Louis, which will start playing the attraction the first week in January, opening with the Great Thureston. The Princess is best known through its operation in years gone by by the late Dan Fishel, who played musical stock and vaudeville. The house has recently been playing pictures under the auspices of a St. Louis newspaper, George Gatta and Frank A. P. Gazzolo went to Kansas City, Mo., with the idea of getting the Garden theater, which is now playing stock under the management of the Dubinsky Brothers, who have a contract by which the salaries of the players are paid and then the profits divided fifty-fifty between the house and the Dubinskys. The salaries of the company are rather high for such an organization which has caused good-natured jesting in showdom.

"Under Cover" which is at the Crown this week is a special production of Rowland and Clifford and George Gatta, which was organized in Chicago. Gaskell and MacVitty will take a show out under the same name for a tour of one-night stands, opening on Christmas Day at Mason City, Iowa.

"The Blindness of Virtue" which is the current attraction at the National, was organized for this single week, but will get a week at the Princess in St. Louis and possibly another Stair and Havill week.

The Follies could have remained at the Illinois for weeks longer, but the announcement is that previous bookings force it to leave Chicago in the near future. The business has been capacity right along and would have continued for several weeks in the judgment of showmen. There is an allotted time for "The Follies" in Chicago, which is not lengthened, it seems, no matter how anxious playgoers are to see a monster entertainment of this kind.

LeCompte and Fischer will close the "Prince of To-Night" on the one-night stands on Jan. 18 and will open it as a tabloid production playing W. V. M. A. time.

John Harley benefited by the raffling of a diamond ring by railroad men at the Strollers' Club one day last week. Frank Farrell won the ring.

Christmas shows are quite scarce this year. When this is written Akron, O., Zanesville, O., and other cities of that importance are without attractions. The terms in the one-night stands have advanced to such an extent that the managers are complaining.

"It Pays to Advertise" continues to play to big business at the Cohan's Grand and promises to run the remainder of the season. His Hearty Bunker Bean" continues to have capacity business and there seems to be no lull in their interest in the comedy. "Nobody Home" seems to be a substantial success at the Princess and it begins to look like this show would attract the proper interest to that house to make the engagement a big success.

"The Lilac Domino" closed at the Garrick last Saturday night and the house is dark this week, opening next week with George V. Hobart's "Experience." "The Lilac Domino" failed to attract a paying business. "Androcles and the Lion" and "The Man Who Married a Dumb Wife" are attracting only fair business to Powers, although everyone regards the offering as exceptionally clever.

"The Girl Without a Chance," one of Robert Sherman's productions, opened in the Stair and Havill houses of Chicago last week at the period. It is a "white-slave" melodrama, but the title seems to have big drawing powers and the show pleases the people attracted.

Olympia Des Valles received a settlement out of court from the Ringling Brothers, against whom she brought suit alleging that her act had been used in that circus. It is reported that the act received \$3,500. This suit has been hanging fire some time and was considered a very interesting one, inasmuch as it brought out a point which is frequently encountered in the circus business. The most interesting point in connection with the settlement to vaudeville people came when Marinelli, the foreign agent, attached Olympia Des Valles for commission on this amount secured as settlement. It is said that Marinelli attached for ten per cent. commission and not for five per cent., the amount provided for in the New York State laws.

E. E. MEREDITH.

### WORCESTER, MASS.

**WORCESTER, MASS. (Special).**—"Experience" was presented at the Worcester week Dec. 13-18 before capacity at every performance. The cast was an excellent one, but conspicuous among them all was the delightful acting of Ernest Glendinning as Youth, William Ingersoll as Experience, Charles A. Stevenson as Wealth, Florence Short as Passion, and Doris Moore as Frailty. "Nobody Home" played before two good-sized houses Dec. 8. In spite of its excellent cast, the musical comedy did not come up to expectations. Zoe Barnett and Percival Knight were good in the two leading roles, while the work of Raymond Keith, Mabel Withee, and especially the dances of Rose and Arthur Boylan received numerous encores. Harry Lauder played to big business Dec. 7. Of course, Harry was the whole play. His vaudeville was part good and part mediocre. "The Monte Carlo Girls" was the burlesque attraction Dec. 9-11.

Poll's Dec. 13-15: Flanagan and Edwards, Nederoeld's Baboons, Macart and Bradford, Fice and Nellie Walters, Halley and Nobles, Victoria Four, and Martin and Martin.

Plaza, Dec. 13-15: Seven Blackbirds, Rogers and Ryan, Baby Mansfield, O'Donnell and Blair, and photoplays.

Markie Moore, a Worcester girl, played Poll's the last half of last week in the B. J. Rolfe production of "Halloween Night." Miss Moore is an accomplished musician, and is making good in vaudeville.

The Sarah Bernhardt films are drawing big houses at the Royal. FRANK H. ORDEWAY.

### BROOKLYN

**BROOKLYN (Special).**—A. H. Woods's presentation of "Cousin Lucy" at the Montauk, week Dec. 13, was a great drawing card to the Brooklyn public. The popular Julian Eltinge was the central feature, however, other members of the cast were not to be denied. Business was excellent, the play performing to capacity houses nearly every night of the week. Mrs. Patrick Campbell is scheduled to appear in "Pygmalion" as next week's attraction.

The John F. Shuman company, in "Nobody Home," entertained good audiences at the Majestic during the current week. The coming attraction is the French musical comedy, "Two Is Company."

"On Trial," with the original company, enjoyed a successful week at Teller's Shubert. It was well attended, and with "The Birth of a Nation" as next week's attraction; good business is promising.

The MacCurdy Players pleased their patrons at the Gotham with "A Desperate Chance." A feature at the performance was something out of the ordinary. "Eat Week" being declared by the management, which was certainly amusing to the audiences. Next week, "No Mother to Guide Her." ROBERT J. MEAKLINGER.



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# VAUDEVILLE



FREDERICK JAMES SMITH—Editor

## The Early Season in Review

**E**ACH season vaudeville marches on. This year the varieties are making a steady advance and the early season has been noteworthy in many ways. From a managerial standpoint, business has been "spotty," varying in different localities. But, all in all, vaudeville has weathered conditions splendidly—excellent proof of its substantial value.

### The Early Season and Summer

Pre-eminent among the season's offerings stands "Sumurun," Gertrude Hoffmann's production of Max Reinhardt's exotic Oriental fantasy of passion and fatalism. "Sumurun" was artistically revived for Miss Hoffman by Richard Ordynski and, at the start, was faithful in spirit and imagery. Later a bathing scene was introduced, of course, to the injury of the fantastic fabric. Miss Hoffman did some vivid work as the Slave of Fatal Enchantment and Mr. Ordynski, who briefly played the hunchback, was admirable. Max Hoffman ably handled Victor Hollaender's moving music, so much a part of "Sumurun."

The vaudeville playlet showed an advance in form and originality. Aaron Hoffman sounded a certain whimsical note in "The Cherry Tree," played by Harry Green. "Hope," written for Isabelle Lowe by Edgar Allan Woolf, had optimism for its keynote. "Cranberries," Everett Ruskay's sketch, was vivified by a fresh turn of dialogue. Hugh Herbert's "Discontent" presented the doctrine that right thinking alone brings happiness. The trick playlet, with the surprise finish, had an interesting example in Sidney McTatton Hirsch's "The Passion Play of Washington Square." The war sketch manifested itself once or twice but no successor to "War Brides" has yet appeared.

### The Variety Playlets

Nothing came, we regret to say, of Arthur Hopkins's plan to establish a permanent stock company at the Palace to produce the best playlets of the Continent and this country. Let us hope that the splendid idea will not be forgotten.

Almost around the corner from the Palace, at the Lyceum, Yvette Guilbert has been giving a limited series of song recitals to fair sized audiences. Had this splendid artiste elected to appear in vaudeville, the scope of her achievements would be immeasurably greater. The advancing varieties, where, it

is true, Mme. Guilbert's brilliancy wasn't appreciated some six years ago, would now welcome this woman who sings the songs of all ages—from the Crusades to the modern day—with a greatness bordering on genius. Perhaps Mme. Guilbert may yet come to the newer vaudeville.

### The Single Artistes

Irene Franklin returned with new songs, running the gamut from child philosophy to the slang of the Broadway chorus girl. Grace La Rue, who is steadily advancing, presented a new and imaginative repertoire. Beatrice Herford introduced some new monologues of delicious humor. Nora Payes seems to be gaining in surety each time we hear her sing. Willa Holt Wakefield brought her new piano-song to vaudeville with a tasteful little setting as a background. And she touched the heart as easily as in the past.

Eva Tanguay appeared briefly but the road has thus far withheld Nan Halperin and Belle Baker from New York.

And the other prominent events of the season, Adelaide and Hughes, gave some new and delightful dances. Roshanara, exponent of the dances of India, contributed some Burmese dances, shadowed with the mysticism of the East. Maryon Vaute danced prettily and revealed a gain in technical resource.

### Music and Musicians

Calve sang again in the two-a-day. A young Italian tenor, Guido Ciccolini, appeared in ballads and operatic selections. Craig Campbell attracted unusual attention through his pleasant voice and agreeable personality.

Evelyn Nesbit's sincere efforts to please in song and dance, Gertrude Vanderbilt and George Moore's lively two-act, and the popular piano turn of Ernest Ball stood out of the sea of vaudeville.

Many big "names" came to the two-a-day. In quick succession we had Weber and Fields, Anna Held, Lillian Russell, Nat Goodwin, Mrs. Lily Langtry and Phyllis Neilson-Terry. Reports at this moment indicate that Pavlowa, Marie Tempest and Sir Herbert Beerbohm-Tree will shortly be seen in vaudeville.

### The Season's Events

In summing up the early season let us name the six big moments as: The scene in the hunchback's little theater in "Sumurun,"



ROSHANARA  
(LEFT).

MISS  
PHYLLIS  
NEILSON-  
TERRY

CRAIG  
CAMPBELL

Calve's "Habanera" from "Carmen." Irene Franklin singing "Dirty Face," Grace La Rue's graceful "Where's the Boy For Me," Nora Bayes's woodland idyll, "The Robin and the Wild Rose," and Beatrice Herford's monologue of the country seamstress.

To this let us append Mr. A. Paul Keith and Mr. E. F. Albee's official review of the season.

### The Stars of the Year

"The outstanding event of the year was the entry into Keith vaudeville of a number of the greatest stars of music and drama, who found their exquisite art understood and appreciated by our patrons, who gave them more cordial support than they had ever received from their restricted followings on other stages.

"The great hits of the year were made by such supreme artists as Calve, the world-famous Carmen of the Metropolitan Opera House; Nazimova, the greatest tragedienne of the time; David Sapirstein, the phenomenal concert pianist; Carolina White and Carl Joern, the one prima donna soprano and the other a leading tenor of the Metropolitan Grand Opera Company; Phyllis Neilson-Terry, the most brilliant of the younger stars of the English stage, who brought Shakespeare to vaudeville and made a successful headline feature of "Romeo and Juliet"; Beatrice Herford, whose delightful humor gained in depth and power by quitting the concert and music rooms and being heard in Keith vaudeville.

"Keith vaudeville aims to combine the smartest and cleverest of the true vaudeville turns with the class and distinction of artists from the musical, operatic and dramatic stages, thus making an entertainment representative of the best in the whole world of entertainment and amusement."



THE HUNCHBACK'S LITTLE THEATER IN "SUMURUN."

Wm. N. Y.



# VAUDEVILLE AND ITS NEEDS

Homer B. Mason Talks of the Present-Day Varieties and the Playlet



HOMER B. MASON.

**H**OMER MASON speaks for the old school. Mr. Mason has been appearing in the varieties for over fifteen years. Indeed, he shares long-term honors with Willy Cressy. His views upon vaudeville—and its needs—have been gained from actual experience.

"I don't think the need is so much for new blood," Mr. Mason maintains, "as for new material for the old blood. The main trouble with the vaudeville performer is that he is not versatile enough. He develops one thing and, when that is exhausted, drops into the smaller theaters." Mr. Mason mentioned an Irish comedian popular ten years ago. The man appeared in four or five comedy skits, exhausted his vein of comedy, and dropped to the small time. Mr. Mason himself started as a comedy pianist—but he kept right on experimenting.

"We must face facts if we are to better vaudeville," continued Mr. Mason. "The average variety performer lacks a substantial foundation to build upon. He is, to be exact, naturally born to his work. You would say he was gifted, rather than intelligent. Then he is afraid to chance anything new. Managers are much to blame for this condition. They fear to risk something untried. I encountered the same thing years ago when I endeavored to work along new lines. Managers will ask for the old specialty of known value. So the variety entertainer goes on and on in the old turn."

"I believe that the salvation of vaudeville lies

within vaudeville. Of course, the two-a-day is handicapped by the 'I-see-you-when-you-done-it' type of entertainer. Consequently the sketches of to-day are largely presented by players from the legitimate stage. These players, at least, speak good English. At first they underestimated the varieties and sought only the easy money. Now, they are taking it seriously.

"The actor trained in the drama pays too much attention to the mechanics of acting and too little to developing personality.

"First and last vaudeville audiences insist upon personality. They see the name of Jennie Jones in the electric lights outside a theater. Does the theatergoer ask what songs Miss Jones sings, what vehicle she is using? No, indeed. They go to see Jennie Jones herself—and Jennie Jones's drawing power depends upon her ability to whip her personality over the footlights.

"I was recently talking with a musician now in vaudeville. He came from the concert platform. The musician said his vaudeville season had been a wonderful experience. 'I've developed two methods,' he told me. 'On the concert stage I cultivate a superior air that controls an audience and forces them to think I'm good. I tried that in vaudeville, and I found it was all wrong before I ended my first number. I discovered that vaudeville audiences must like you before they'll accept you.'

"That is the secret of success in vaudeville. The audiences must love you.

"You don't expect an artist to make a drawing without shifting and changing lines. Yet a vaudeville entertainer, in his twenty minutes, has no time to erase or change. Everything must be sure and vital.

"In the legitimate stage a player may drift through the first act without making a distinct impression, and he may clinch things in the second and third acts. The vaudeville player must get his audience instantly.

"Yet the audience is the same in both theaters. I've found that the moment a playgoer sets foot in a variety house, he adopts a new viewpoint. He seems to absorb its atmosphere of hurry and speed. His entertainment must whiz along. Yet the very next night he may go to see a drama, and patiently wait three hours for a subject to be developed.

"Vaudeville has its own dramatic technique. Well-trained players come to the two-a-day, and they fail because they are not observant. In the varieties you must keep your ear to the keyhole. You must remember that, since everything counts, everything must be seen and heard—even in the faraway gallery seats.

"Vaudeville demands excellent acting. But one must know the tricks of the trade, too. I've watched a person in the audience start to sneeze, and I've waited to speak my lines. A cough during a certain line may drown out the speech and wreck a sketch. The average actor, not understanding the varieties, won't repeat his words. But that is necessary in many instances.

"Most actors talk into a laugh. That is, they start speaking before the laughter had died away. You must time the laugh, so that the line follows instantly; follows without allowing the interest to lag for the fraction of a second.

"Of course, the problem of following all sorts of acts, from banjo players to trained elephants, has



Copyright Ira C. Hill.

MISS GRACE LA RUE.

often been commented upon. You have to suddenly turn your observers' minds upside down.

"The ideal playlet, to my mind, must combine these things:

"1. An opening demanding instant attention. The dark stage is effective in centering the interest.

"2. At least four situations. You must crowd them in somehow.

"3. Things managed so that, for the curtain call, the action goes on just a bit more, following upon the theme.

"4. Business should be substituted for every line wherever possible.

"5. More attention to business than to lines. You have to contend with unusual noise in the varieties.

"6. The length should be from eighteen to twenty minutes, although I've never been able to get a playlet down to that. The other night my playlet ran to forty-seven minutes. It expands and contracts according to the responsive laughter.

"7. The most essential thing is to have a player with at least ten years' vaudeville experience.

"Vaudeville has developed no notable playwrights because no one writes a sketch. Playlets develop afterward. I take my vehicles out on the three-a-day, and work on them for weeks. For instance, in my present vehicle, 'Married,' the heroine is suffering from aphasia and can't remember how she entered a certain hotel room. In Porter Emerson Browne's manuscript the young woman recovered her memory after receiving a blow on the head from a falling chandelier. Now, that was an easy thing to write, but rather difficult to put into practical form. So we hit upon the idea of the burglar, who hides in the room all through the sketch, and finally, in order to escape, strikes the heroine upon the head."

Mr. Mason believes firmly in vaudeville. "But it won't improve until entertainers put ambition above the dollar." He says, "They mustn't do one thing too long. How have our foremost stars advanced? Simply because they reached out and experimented. There are, I suppose, comedians in blackface and eccentric make-up who would be brilliant in white face—if they but tried."

"Vaudeville has advanced tremendously. I believe it is going to the extreme. Nowadays they demand the last word in everything. The wooden show dancer has become a silk-hatted Beau Brummel. The other day I met a young fellow who has been playing the three-a-day for years. 'I've got 'em now,' he told me. 'Me for the big stuff. No more funny makeup. I'm dressed like a gent now. All dolled up. I'll be at the Palace right away.'"

Then, too, Mr. Mason believes that a reaction is due, that the two-a-day has become topheavy. To this, of course, we do not subscribe for a moment. "I believe vaudeville is going back to its original form. Big names, I think, hurt business, because playgoers believe that the management have to economize upon the balance of the bill in order to pay the headliner five figures. And the avalanche of stars, started by Ethel Barrymore, has lost its novelty. Our music halls are going to again become vaudeville houses."



HOMER B. MASON AND MISS MARGUERITE KEELER IN "MARRIED."



# VAUDEVILLE'S SENSE OF HUMOR

Beatrice Herford Finds It Alert and Cosmopolitan

VAUDEVILLE has an alert sense of humor.

Beatrice Herford says so, and Miss Herford should know. She vindicated the variety sense of humor when she brought her comic monologues to vaudeville—and succeeded.

"Vaudeville patrons have been looked upon as a distinct race of theatergoers," she says. "Nobody seems to have stopped to think that exactly the same people go to the legitimate and the variety theaters."

"After I entered vaudeville, some of my friends remarked, 'Isn't it wonderful how they enjoy it?' I can't understand the classification of them."

"I have found the vaudeville sense of humor to be broad and marvelously alert. Broader and more alert, indeed, than in the legitimate theaters. Of course, it varies. In some houses, more elemental things go better for various reasons, such as a population of foreign origin. Subtle twists of English are naturally missed. And there are brilliantly understanding audiences, such as you see at Keith's in Washington and at the New York Palace. Vaudeville is cosmopolitan. It is not bound by tradition. In fact, it is at this moment the most progressive part of our theater."

"When I began to prepare for vaudeville I went around to the variety houses. Then I began to time

wooden figures of decollette ladies advertising 'Experience' and personifying intoxication, and other human foibles.

"A wagon was backed up to the curb, and two burly express men were personally escorting some of the wooden ladies across the sidewalk. Now, the picture of a begrimed driver with his arms about a dashing Temptation struck me as being funny. I laughed. Then I looked about the car. Several women were looking at the wagon—but not a person even smiled."

"I've noticed that everywhere in cities. The people go about stoical and reserved. But, in the country, we're less self-centered and less afraid of expressing ourselves."

I asked Miss Herford about the America's Charlie Chaplin sense of humor. Someone has said that it is the old Punch and Judy show in new form. But Miss Herford confessed she had never watched Mr. Chaplin.

"I've been but once to the pictures," she remarked. "I'd heard so much about Mary Pickford that I decided to go around the corner in Cleveland and to see her. It was eleven in the morning and the place was deserted. Still I thought Miss Pickford appealing—but the place did depress me."

It was so machine-like, so empty, so almost ghastly."

Miss Herford lives at Wyland, a small town just out of Boston. The Herford home is a typical New England homestead. She has built a small theater upon her estate, with a real stage, auditorium, boxes, and foyer. It is perfect in detail. Nearby, she has constructed a little country store. "It has counters, a lift-shelf to get behind, and shelves crowded with boxes," she explained. "And in back, with curtained windows, is a room where one is supposed to live. Of course, when your customers come, you come out—always eating something. Anyway, that's where I serve tea to my guests."

Miss Herford confessed to a great love for the stage. As a theatergoer, she admits liking English comedies—even the failures—best of all. "They're so clean cut, so incisive, so sparkling of dialogue," she explained. "They're mental."

"My vaudeville tours have been delightful. Everyone seems so jolly. Even the stage hands are always smiling. There's good nature everywhere. And I haven't observed a single bit of professional jealousy."

"I did fear about my reception in vaudeville. You know I come out without a single touch of the theater. I've been told that folks who don't know me suspect that someone is about to announce that I'm not

there. And I have a habit of twice stating the names of my monologues. I simply can't break myself of it. When I first planned to enter vaudeville, I asked George Arliss what I should do. He told me to do things exactly as I had done them—even to twice repeating the names of the monologues."

Miss Herford is as buoyant off the stage as she is behind the footlights. In fact, she is just herself when she is depicting the slangy telephone girl, the languid 10-cent store clerk, or the anxious woman in an employment agency.

Vaudeville has given her some amusing experiences. For instance, the clerk at a Forty-sixth Street hotel, where Miss Herford was staying, was astonished to learn that she was in vaudeville. "You'd never think she did anything like that,"



AT HOME

Irene Franklin Green and Her Children.

the clerk assured her husband, "she's so quiet around here."

Finally Miss Herford professed to a dread of interviews. "But this one," she confessed, "has been entirely painless."

## THE VAUDEVILLE PLAYLETS

The early season's successful playlets, it is worthy of note, were all written by men associated with vaudeville.

Edward S. Ruskay, who attracted attention last season with "The Meanest Man in the World," this year has written "Cranberries," "Wards of the U. S. A.," and "The Highest Bidder." The ever-writing Edgar Allan Woolf contributes "Hope" and "An April Shower." Hugh Herbert furnishes "Discontent." Aaron Hoffman's name appears with "The Cherry Tree." John R. Hymer is the author of "Petticoats."

The one exception is "The Passion Play of Washington Square," written by Sydney McTatton Hirsch. While these writers, familiar with the varieties, were "putting over" their sketches, playwrights of such prominence as Frederic and Fannie Hatton and the late Paul Armstrong failed.



MISS HERFORD'S LITTLE THEATER, THE VOKES, AT WAYLAND, MASS.



MISS BEATRICE HERFORD.

entertainers, and I was amazed by the way they crowded things into fifteen or eighteen minutes. Vaudeville demands speed. I quickly discovered that. So, as I have come to understand conditions, I have trimmed down my monologues. Inessentials have gone. When I was devoting my time to drawing-room entertainments, it was necessary to expand my monologues. The feminine audiences you meet in that sort of work want length and detail. Your recitations are an unusual novelty to them."

Miss Herford, in real life Mrs. S. W. Haywood, planned to be a painter and illustrator, like her brother, Oliver Herford. In London, a number of years ago, she began to work out her monologues. First, they were extemporaneous impressions of actual types. Then she began to write them down and systematically develop the monologues. She found a ready field for the drawing-room entertainment in London, and later in New York. Some of Miss Herford's monologues have appeared in various magazines, and she is planning to publish them in book form some day.

Miss Herford had, of course, made a study of the sense of humor. "I can't quite define it," she told me, "unless you describe it as the ability to laugh at yourself."

"The sense of humor varies. Somehow, in the city it is blunted and confined. One never laughs at things—unless one pays for them. Some time ago I was on a Broadway street car. We were passing the Casino Theater, at the time decorated with huge



# HAS ANYBODY HERE SEEN NORA?

A Fleeting Glimpse of the Real Nora Bayes and How She Selects Her Songs



PERSONALITY is something that fills the stage. Down close to the footlights someone is singing. But your interest never leaves that person. Your senses are centered there. The footlights are forgotten.

Nora Bayes didn't try to analyze personality for me. Nor did she explain how she develops her songs.

"It's like asking an author for a short story recipe," she said. "I try to suggest something to the imagination. When I do

that vividly, my song is a hit.

"A song success," Miss Bayes continued, "is a happy combination of lyrics and music. I consider the words to be most important—and the man in the back row of the top gallery must hear every syllable of them. Otherwise, the best lyrics in the world are lost.

"A successful song must tell a story. It must start with a capital letter and end with a period. The whole story must be there, no matter how brief.

"It must have the quality of stirring the imagination—of painting a comic mental picture, such as an audience must get in 'How Things Have Changed Since Mother Was a Girl.' Or a tragic bit of imagery as in the story of the Hawaiian Madame Butterfly in 'Hickey Hoy.'"

That, indeed, is the secret of a good song. Irene Franklin and other successful students of the vaudeville number have made the same comment. The story is the thing. In the dressing-room you miss Miss Bayes's resounding personality. You note the fragile

figure and marvel at her splendid stage vitality. And you realize that Miss Bayes is a sort of dynamo of personality. Someone has described her as possessing a smashing langour. That's it.

"I can't tell exactly how I select my song," Miss Bayes went on. "I sit and listen as they're being played for me. To be chosen, a song must grip my interest. One line in 'Hickey Hoy'—a little broken toy—caused me to use the song.

"I worked it out one night with my pianist. He sat at an upright piano in one corner of the hotel room, while I walked up and down behind him building out the by-play. The next day, across the stage grand piano, he saw me do it for the first time, and he says almost forgot about playing the melody."

Miss Bayes is quite sure of herself. Call it temperament or what you will. She doesn't hesitate, for instance, to say that it is the way she does a song that puts it over. That was the one glimpse I caught of the real Nora Bayes. For she is a hard subject for an interview. You feel all along that she is on guard. And we forgave her, for it isn't the easiest thing in the world to analyze yourself while an utter stranger fumbles for his fountain pen.

Anyway, Miss Bayes did mention "Hickey Hoy" to prove the statement that her song hits depended entirely upon her method of doing them. Which, of course, is true.

"I must be able to learn a song in half an hour, or I feel that it won't go," concluded Miss Bayes. "If I can't remember it, an audience isn't likely to. Yet I spent an hour memorizing 'The Robin and the Rose.' So you never can really tell. It's all settled in a few minutes out there behind the footlights."

So I left Miss Bayes. And I felt that I had never really met the comedienne. She's as elusive as her own Mr. Kelly.



MISS NORA BAYES.

## AMERICA AND THE DANCE

Maryon Vadie Believes That This Country Will Play a Big Part in the Dance of the Future

IDEALS and youth usually go hand in hand. Maryon Vadie, who flits through her dances a fluffy figure in ballet skirts, has both. Which is unusual, although not remarkable. But she has ideals.

Little Miss Vadie came out of the West just a year ago. She was pretty but she lacked dancing technique. Yet a certain mental quality was apparent. She stood out beyond the flood of dancers. Then she studied and practiced steadily. And an improvement was apparent each time Miss Vadie returned to New York.

Now she can safely be said to be of unusual promise. With her enthusiasm and ideas, Miss Vadie should go far. After all, they say greatness is just a matter of hard work.

"America has played such a part in the dance," says Miss Vadie, "that I hope some day to do my share. Isadora Duncan, Maud Allan and Ruth St.

Denis have each made a vital contribution to the dance.

"The Russian ballet of to-day is directly due to Miss Duncan. Isadora Duncan believed in translating nature into dancing motion. Like the ancient Greeks, she tried to interpret such things as the sweep of clouds with human movement.

"To my way of thinking, this is just the first form of dancing, although it requires a training and inspiration to be spontaneously graceful a la Duncan.

"In 1900 Miss Duncan went abroad. She danced in Paris, in Berlin, in Vienna and then in Petrograd. In each city she created wide comment, but in Petrograd, the home of the Russian ballet, she stirred a revolution. The Russian ballet had always been a government institution. The training was a blending of the French and Italian ballets. Miss Duncan's dancing set the directors of the Petrograd ballet thinking. That marked the beginning of what has come to be called the romantic revolution.

"The Russian ballet began, under the direction of Mikail Fokine, to apply imagination and drama to the dance. The stiff formula of the ballet was expanded and the dances became little swift moving choreographic plays. Yet I have always loved Genée most of all. Her art is so exquisite and perfect.

"Dancing somehow seems to move in cycles. There was the period of Taglioni and Ellsler in the early part of the nineteenth century. Half a century elapsed before the dance—which expresses the emotions so completely—returned to its own. The recent ballroom dance craze was a part of the returning love of the dance.

"I believe," continued Miss Vadie, "that America is going to play a big part in the future of dancing—indeed, that the great dancers of the coming day will be Americans. If we but had an endowed or government controlled institution of training. America has not yet reached that period in its development. Over here we have a fresh viewpoint, a disregard of conventions, a love of nature and a hatred of artificiality. Ruth St. Denis and Maud Allan are distinguished by these qualities, which will be factors of the future."

### WRITING FOR VAUDEVILLE

Writing for Vaudeville, by Brett Page. Home Correspondence School, Springfield, Mass. \$2 net.

Mr. Page's "Writing for Vaudeville" is interesting, workmanlike and carefully compiled. It is a volume that is going to be of decided value to would-be writers. After first outlining the development of vaudeville and telling of the technical equipment of

the modern variety theater, Mr. Page, in turn, treats of the monologue, the two-act, the playlet, the one-act musical comedy, and the popular song. Mr. Page's work has breadth and detail. For instance, in covering the vaudeville playlet, he tells how writers get their ideas, of the structural elements of the plot, of characterization, of dialogue, and of business, besides the actual physical preparation of the manuscript.

Mr. Page presents some interesting quotations. There's Arthur Hopkins's definition of the playlet and the sketch: "When vaudeville presents a very good dramatic offering, 'playlet,' is the word used to describe it. If it isn't very fine, it is called a 'sketch.'"

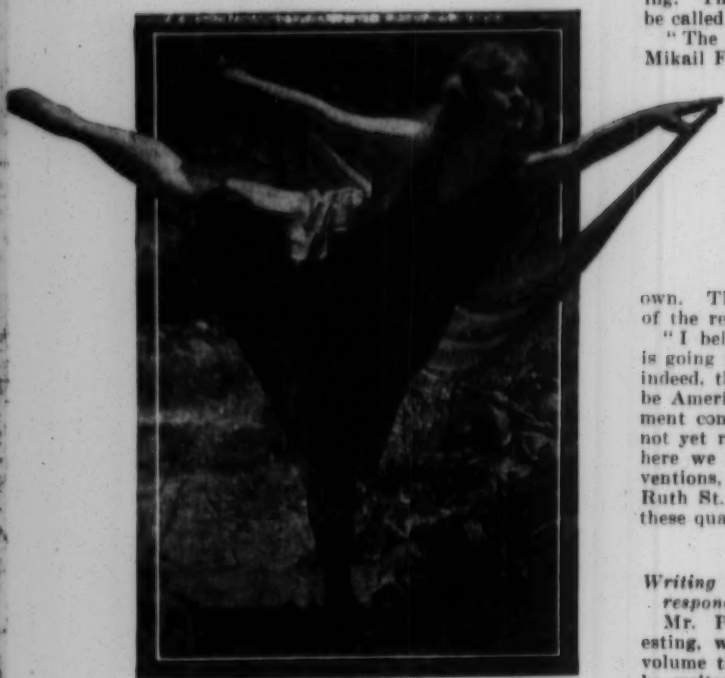
Mr. Brett outlines the growth of the varieties. "Vaudeville was introduced into this country before 1820, but it did not become a common form of entertainment until shortly before the Civil War, when the word 'variety' was at once adopted and became familiar as something peculiarly applicable to the troubled times. . . . But as those days of war were the days of men, vaudeville made its appeal to men only. . . . Tony Pastor saw his opportunity. On July 31, 1865, he opened 'Tony Pastor's Opera House' at 199-201 Bowery, New York. He had a theory that a vaudeville entertainment from which every objectionable word and action were taken away, and from which the drinking bar was excluded, would appeal to women and children as well as men. He knew that no entertainment that excluded women could long hold a profitable place in a man's affections. . . . Pastor's success was almost instantaneous. . . . Pastor's success in New York, did not at first seem to the average vaudeville manager something that could be duplicated everywhere.

Therefore, vaudeville as a whole continued for years on the old plane. . . . Among the men who came to vaudeville's rescue, because they saw that to appeal to the women profitably, vaudeville must be clean, were F. F. Proctor in Philadelphia, and B. F. Keith in Boston.

"Continuous vaudeville"—eleven o'clock in the morning until eleven at night—had its birth on July 6, 1885. It struck the popular fancy immediately and soon there was hardly a city of any importance that did not possess its 'continuous' house. From the 'continuous' vaudeville has developed the two-performances-a-day policy, for which vaudeville is now so well known."

Then the 650 pages of the volume contain nine complete vaudeville acts reprinted by permission. Among these are: Arthur Denvir's "The Villain Still Pursued Her," Edgar Allan Woolf's "The Lollard" and "A Persian Garden," Richard Harding Davis's "Blackmail," and Taylor Granville, Junie McCree, and Edward Clark's "The System."

We do not always agree with Mr. Page's statements, nor do we find the manual without minor errors. But Mr. Page is to be commended for preparing a needed volume with care and thoroughness. The typography of "Writing for Vaudeville" is excellent, too.



MISS MARYON VADIE



Season's Greetings

Irene Franklin  
and  
Burton Green

**BEATRICE HERFORD**

Presenting her

**MONOLOGUES**

In All Keith Theatres

*Compliments of the Season*

**BELLE BAKER**

*Favorite Singing and Dialect Comedienne*

Direction EDWARD S. KELLER

**RAE ELEANOR BALL**

*Booked Solid*



MR. E. F. ALBEE,  
Vice-President of the United Booking offices.



MR. A. PAUL KEITH,  
President of the United Booking offices.

#### THE VAUDEVILLE PERISCOPE

THE MIRROR vaudeville department wishes its friends the merriest of Christmases and the happiest of New Years. THE MIRROR, too, thanks them for their sincere support and co-operation.

Several interesting conclusions may be drawn from the interviews presented in THE MIRROR this week. From vastly different viewpoints we are told of the alertness, imagination and humor of vaudeville audiences. We quote Messrs. E. F. Albee and A. Paul Keith in saying: "No great art is too refined or too subtle for vaudeville."

The finest art of the stage and the concert room is holding its place in the two-a-day—and succeeding. Best of all, vaudeville never pauses in its advance.

Sarah Bernhardt, Calve, Nazimova, Lydia Lopokova, and the production of "Sumurun" have been milestones in the march of the varieties. And the future holds Pavlova, Sir Herbert Beerbaum-Tres, Marie Tempest—and possibly Yvette Guilbert.

#### THE BROOKLYN BILLS

Langdon McCormick's "The Forest Fire" and the "Fighting in France" pictures, divided feature position at the Orpheum last week. Adelaide Herrmann presented her magical act. Bancroft and Broske offered their vocal two-act, and Marshall Montgomery gave his ventriloquist offering. Emma Carus topped the Bushwick's bill. "Discontent" was a pleasant feature.

At the Prospect, Grace La Rue was the headliner in her delightful songs.

Umberto Sacchetti, a tenor who has appeared with Tetraxini and Mary Garden, has been routed over the Orpheum time by Stoker and Bierbauer. Sacchetti opens in Minneapolis on March 6.

Announcement is made that Mrs. Langtry will make a complete tour of the Keith and Orpheum time in her playlet, "Ashes."

Max Rogers, of the Rogers brothers, is playing the Proctor time in a two-scene musical skit, "The Boob."

#### COMING HEADLINERS

WEEK OF DEC. 27.—Colonial, Melville Ellis and company; Felix Adler; Alhambra, Hugh Herbert and company; Henry Lewis; Marie Nordstrom; Royal, Bessie Wynn; Orpheum, Phyllis Nelson-Torrey; Kathleen Clifford; Harry Green and company; Bushwick, Alexander Carr and company; Harry Girard and company; Prospect, Mrs. Gene Hughes and company; Robbie Gordone.

WEEK OF JAN. 3.—Palace, Nan Halperin; Colonial, Harry Gilfoil; Alhambra, Harry Green and company; Dorothy Toye; Royal, Louis Simon and company; Josie Heather; Orpheum, Lew Lockstader; Bessie Wynn; Farber Girls; Bushwick, Mabel Berra; Harrison Brockbank and company; Prospect, Henry Lewis.

## Vaudeville Past and Future

By A. Paul Keith and E. F. Albee

"In the year ending with the present holidays, Keith vaudeville made great progress towards that perfect blend of entertainment, drawn from the operatic, the legitimate, the concert and variety stages, which was the ideal of the late B. F. Keith."

"The record of the year proves that no great art is too refined or too subtle for vaudeville. If the artist is truly big and sincere, vaudeville audiences will render due homage and support, but the slightest element of insincerity, the least symptom of playing down to them, the smallest evidence of pompous pretense in an artist, and our audiences lose interest."

"A little of everything and everything the best is the aim of our booking experts in making up programmes for Keith vaudeville. The Keith Circuit continues to grow; our new houses are prospering and we are going along in the way outlined by the genius of the late B. F. Keith, the creator of what the world to-day calls vaudeville. The coming year will be busy with planned activities, for growth is the chief factor in the popularity of our special form of entertainment."



Miss Lillian Kingsbury,  
Now Appearing in the Varieties in the War Playlet, "The Coward."

Carl Jern has returned from a South American concert tour and is likely to return to vaudeville.

Manart Keppen, early this season stage-manager for "Sherman Was Right," is playing the role of the valet who masquerades as a jealous Spaniard in the Eastern "Passion Play of Washington Square."

Miss Cecilia Wright sends best Christmas wishes to her friends from Manila, P. I.

Claire Rochester has requested THE MIRROR to publish the following appeal for an old-time player in need of aid:

"While playing in Canada some time ago, my attention was called to a most deserving case, that of an old performer named W. A. Robinson, formerly of the well-known team of Robinson and Speck, and later of Robinson and Grant. Mr. Robinson, who is now sixty-one years old, is a dwarf, was well known in this country and in England for a number of years, and is now in dire want. He is suffering from chronic rheumatism, and I believe that his stage comrades, who knew him when he was successful, would surely do something for him now if they only knew his plight."

"Mr. Driscoll, manager of the Orpheum Theater, Montreal, will vouch for the accuracy of my statements. Mr. Robinson can be reached at 216 City Hall Avenue, Montreal, and I am sure he would appreciate quite as much as he deserves any gifts of money, clothing, and the other necessities of life."

"I want to make this appeal through the press for one of the saddest cases it has ever been my experience to run across in show business, and I believe that what I have been able to do in a modest way will be duplicated many times over by the warm-hearted members of our profession."

Alice Hegeman will be in Albert de Courville's Christmas revue at the London Hippodrome.



MR. WALTER J. KINGSLEY,  
Press Representative of the United Booking Offices.

## ISABELL D'ARMOND RETURNS FROM AUSTRALIAN TOUR

Mrs. Langtry on Tour—Albert Whalen, a British Entertainer, Coming Over—"The State Forbids" Produced

By Walter J. Kingsley.

"CHARLEY" BRAY of the Orpheum Circuit has published for exceedingly private circulation a little volume relating his adventures in the war zone last summer. So few people have been permitted to see this volume that there are many who scoff at its existence and regard it as a literary myth. Whether Bray treats the war in a comedy vein and seeks for "jasbo" and "gravy" or stages it as a tabloid tragedy I do not know. At present the author is in the West Indies recuperating.

Isabell D'Armond is back from her long tour of Australia and will soon be seen in Keith vaudeville. She was given a bonus of \$500 by Hugh McIntosh for her excellent work on his circuit and an agreement to book her over the route again at any time she desired. Little Miss D'Armond made the biggest personal hit of years in the Antipodes.

Mrs. Lantry will tour until the end of May. Her first road date is Buffalo next week. Her New York engagements have been uniformly successful. She has been doing a great deal for charity while in New York and has spared no pains to aid the promoters of the big bazzars and concerts in aid of war sufferers.

Sada Cowan's powerful playlet, "The State Forbids," had a trial at the Royal on Sunday and was pronounced one of the best dramatic acts ever shown in vaudeville. Katherine Emmett heads the strong cast. Harry Weber is booking the sketch, which Richard Bennett is now asking for.

Anna Laughlin and William Gaxton have joined forces to present "Between Dances," by Aaron Hoffman. This is a comedy skit with songs which will be seen on Broadway at the Colonial next week. Everyone knows Anna Laughlin, but Gaxton is in the nature of a find. He is considered the "find" of the season, being unusually clever in song and dance and comedy and being possessed of good looks and a magnetic personality. All the juveniles will have to quicken their pace when Gaxton gets going.

Grace LaRue will open her concert season in Philadelphia. She has long been ambitious to give recitals and has trained

herself accordingly. At the present time, however, stars are quitting concerts for vaudeville, rather than the contrary.

The motion pictures of "Germany at War," now being shown in the Colonial, Alhambra and Orpheum Theaters, are the best battle films of the year. They were provided for the Keith Circuit by the German General Staff to offset the Allies' movies variously known as "Fighting in France," and "France at War." A remarkable feature of the German films is the striking good nature of the soldiers, who go about fighting as though it was all in a good day's work. The Keith Circuit, in showing these films, regards the war as a spectacle to be reproduced in motion pictures and shows both sides impartially. No arrangements were made to show the Allied films until it was certain that the Circuit could give an equally strong showing of German films.

Albert Whalen, a British entertainer at the piano of the George Lashwood type, will begin an American tour at the Orpheum on Feb. 28. Melville Ellis will do a new piano act, assisted by eight mannequins at the Colonial next week. Ellis has a very large and a very smart following and his appearance at any vaudeville theater in New York means big business.

A sketch writer asks where I got the word "muzzy," which I used in this column last week. I found it first in one of the early chapters of Thackeray's "Pendennis."

#### NOTES

Irene Franklin and Burton Green have joined the cast of "Within the Loop," the Shubert production, destined for the American Music Hall in Chicago New Year's week.

Princess Jue Quon Tai is making her variety debut at the Palace this week. The Princess, Walter J. Kingsley intimates, is in this country simply because she declines to live in China as a subject under the new Emperor, Yuan Shi Kai. Consequently, the princess is likely to be over here for awhile.

Ben. J. Fuller, governing director of the Fuller Circuit in the Antipodes, is now in this country. He has been looking over conditions on the Coast and booking acts for his circuit. He expects to be in New York for several weeks.



*My Love and Best Wishes  
To My Friends*

**KATHLEEN CLIFFORD**

*"The Smartest Chap in Town"*

*Season's Greetings*



**LADDIE CLIFF**

Assisted by

**MABEL PARKER**

*Christmas Greetings*

**Alexander Carr**

—IN—

Edgar Allan Woolf's

**"AN APRIL SHOWER"**

**HENRY LEWIS**

Wishes To Extend To His Many Friends

**CHRISTMAS GREETINGS**

BOOKED SOLID ON THE U. B. O. TIME

In "A Vaudeville Cocktail"





## LILLIAN KINGSBURY

### "THE COWARD"

By Ethel Clifton and Brenda Fowler

#### THREE REAL STARS AT THE ORPHEUM

Frank McIntyre, Lillian Kingsbury, Emma Carus

Lillian Kingsbury and company appear in a most interesting war-time play, called "The Coward," which is an argument for and against a workingman with a family enlisting to fight for his country. The play is splendidly acted by Miss Kingsbury and Leighton Stark, and the stage setting deserves special mention.—*The Brooklyn Citizen*.

#### FINE WAR PLAY IN BUSHWICK

Miss Kingsbury Wins Headline Honors with Mrs. Langtry

It is a pleasure to see Lillian Kingsbury and her company present "The Coward." One of the delights of this little war drama is its careful detail. The scene is the interior of a mill worker's home. The teapot has something hot and steaming in it, the line of clothing to dry over the stove is tied to a nail at each end, just as a housewife would tie it. The iron, when Miss Kingsbury applies it, after a rub on the wax, "sizzles" as a real iron should. The story of the playlet is that of a man whose shopmates have all gone to the war; his wife will not let him go. Finally, when conscription comes, the wife shoots him in the hand. Miss Kingsbury is fine in the part, and her support is excellent.—*Brooklyn Eagle*.

Direction EVELYN BLANCHARD

## GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

## THE WEEK IN REVIEW

**D**OWN in Tin Pan Alley, where they turn out pro-peace, pro-war, pro-leave and pro-moon ballads every half hour, mother is just now the all absorbing topic.

#### The Mother Songs

Sapient and saccharine numbers, running the matronly gamut from babies to gray hairs, are being song-plugged with a vengeance in all the vaudeville houses. Yet we do not object to the commercialization of sentiment as much as to the crudity of expression.

For instance, Sidney Phillips, of Bernard and Phillips, sang Irving Berlin's latest at the Palace. It's called "My Mother's Rosary," we believe, said mother's rosary being—

"Ten baby fingers,  
Ten baby toes,  
She watched them by the setting sun,  
And when the day was done,  
She'd count them each and every one,  
That was my mother's rosary."

All very touching—if you leave your sense of humor home. And Henry Lewis, also at the Palace, vocalized about mother, too, in this way:

"I saw you playing with a child, you looked so sweet to me,  
It seemed as though that's all you ought to do,  
You kissed it and caressed it, and the whole world seemed to be

A paradise for just that child and you:  
You were so loving, sweetheart, so gentle and so kind,  
I couldn't help but frame this little picture in my mind.

I can picture a baby on your knee,  
While you're singing some sweet lullaby,  
You're my sweetheart, that's true,  
But when I look at you

What a wonderful mother you'd be."

#### Lyrics About Father, Too

After that little lyric glimpse into the future, we offer a variation upon the theme, a song about father, sung by Bessie Wynn at the Colonial. Miss Wynn was neutral and sang the rosary effusion, too. The father number presents a picture of the wolf being kept from the door by—who—father, of course. And furthermore—"Who fought for the freedom of this land of liberty,

And gave his country everything he had,  
And would go again to-morrow if his country called,

Your dear old dad."

We sincerely wish we could enjoy this sort of stuff as much as the enthusiastic song-pluggers. Perhaps we lack their sympathetic imagination.

The noteworthy feature of the last week was the return of Adelaide and J. J. Hughes to vaudeville at the Palace.

#### Adelaide and Hughes Return

Before a new blue curtain, embroidered with a golden peacock, they still start with a little dancing song, this time, "My Little New Step Girl." After that they present an up-to-the-minute acrobatic interpretation of Nevins' "Narcissus." Then they offer a pretty little romantic dance of the rose. Here Adelaide is a fascinating figure in fluffy purple. The dance study is of charming movement, technical dexterity and imaginative poses. Just now it is a bit embryonic and lacks a touch of certainty. But it should develop into a charming creation.

Low Dockstader is still doing his burlesque of our own Theodore Roosevelt. Last week the act ran entirely too long. Mr. Dockstader is amusing and entertaining in

his travesty but he should be careful to avoid bitterness in his topical remarks. The routine could be freshened up with good effect.

Henry Lewis still poems, operas and squiggles in his comic Dutch single turn. At the Palace, Lewis worked with spontaneity and his response was emphatic. He needs new material now and he should avoid vocal sentimentality, like the mother song already mentioned, even though he gives it a burlesque second verse. However, Lewis always entertains us.

Mike Bernard played the piano while Sidney Phillips sang in a sort of nervous comic style. The principal number is an edifying thing, "Take Me to Blinky, Winky, Chinky Chinatown," in which Mr. Phillips poses as a dope fiend in the green spotlight. He crouches, trembling and grimacing. Then—in pantomime—he pours a powder upon the back of his twitching hand and sniffs it. We recommend this sort of thing as a special feature for matinees.

#### Petticoats and Pajamas

At the Colonial—where Poincare, Joffre, the King of Belgium and other busy Continental gentlemen were shown in wartime motion pictures—Oza Waldrop came to view in John R. Hymer's new sketch, "Petticoats."

"Petticoats," despite its title, belongs to the pajama school of playwriting. Betty Hastings bets with two girl chums that she can wring a proposal from a dashing woman-hating doctor, Robert Wilson. So a 'phone message brings the young physician to attend the seemingly-ill Miss Betty. In the end, the doctor, being human, succumbs to Betty and her pink pajamas. He proposes, the young woman confesses about the wager, and the girl chums emerge from their hiding places. Dr. Robert Wilson is a bit peeved by the deception and, as Betty's two friends depart, he suddenly turns the tables.

The doctor coolly locks the boudoir door and refuses to leave until the young woman promises to really marry him. Betty tumbles hysterically under the pink coverlets. Of course, the cave-man tactics win in the end. Betty pouts and weeps and storms—and finally smiles.

"Petticoats" is brisk and it has decidedly amusing qualities. It needs trimming and some of its roughness smoothed out. It does skate out a bit from the shore of discretion. But it is entertaining.

Miss Waldrop soubrettes pleasantly in regulation style as the pajama heroine, Ruth Hart and Carol Ralston play the chums with powder puff cerebration, and Edward Langford is adequate enough as the doctor.

#### Bessie Wynn Sings

Bessie Wynn looked pretty at the Colonial and sang in better voice than when we last heard her at the departed Victoria Theater. Her repertoire, however, isn't anything in particular, save the aria from "Madam Butterfly."

Dave Kramer and George Morton are black face comedians who are still in the blunderbuss period of comedy. Their patter is so old that it should be spoken of with respect and reverence. As to its mental plane, listen to this: One of the comedians stamps loudly in the wings, at which his partner remarks:

"Stop walking around in your bare feet."  
"That ain't barefeet," the other responds, "them's callus."

"That awful callus," is the giddy rejoinder.

#### LONDON VARIETY NOTES

**LONDON (Special).**—Charles Hawtrey is offering a new playlet, "Q," written by Stephen Leacock and B. Macdonald Hastings. It is described as a "psychic patory of the supernatural." Hawtrey plays an impetuous gentleman who needs \$250 in a hurry. He interests a spiritualist in an imaginary psychic experience and, of course, the spiritualist falls.

A lively melodramatic offering, "Train 88," is in the 'alla. There's a scene showing a railroad bridge over a chasm in the Canadian Rockies in a whirling and blinding snowstorm.

"High Explosives" is the war-time title of a new variety revue produced by F. and

H. Reeves. It isn't a story of the Great Adventure but the tale of a Japanese spy, with scenes in a gambling saloon in Texas and a tea garden in Tokio.

Oswald Stoll has obtained a controlling interest in the Alhambra. This, too, despite a rumor that the Palace, Alhambra and Empire were to be under one management, with Alfred Butt at the head.

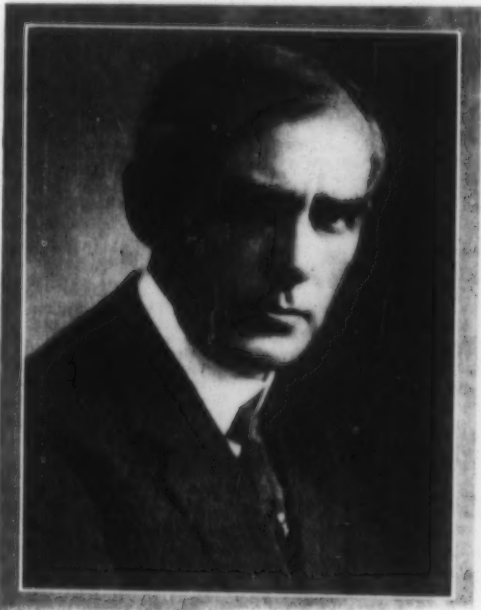
Alice Hegeman will be prominent in the new revue to be produced on December 23 at the Hippodrome by Alfred de Courville. Other artists will be Harry Tate, Bertram Wallis and Shirley Kellogg.

Estelle Rose, the American dialect comedienne, opened at the Palace on Dec. 6.



## PUTTING THE PUNCH IN THE PLAYLET

Claude Gillingwater Talks on the Vaudeville Sketch



CLAUDE GILLINGWATER.

CLAUDE GILLINGWATER discusses the vaudeville playlet from two standpoints. He has appeared in them and written them for years.

"The successful sketch," he says, "must have a certain dramatic punch. It must have sustained interest. It must clean up its problem at the finish and leave a good taste. Comedy lines are not necessary. The serious little play certainly does not need the laugh."

Vaudeville has reached a vital point in its presentation of the sketch. The old theory that laughs and the so-called "comedy relief" are necessary is giving way. "Most of the surrounding bill is along comic lines," argues Mr. Gillingwater. "Why should a sketch endeavor to com-

pete in comedy with the monologist or the patter team?"

"Last Summer I read some twenty-five playlets, searching for a vehicle. Many of them were well written, but not one had a plot. They possessed no complications, no situations, no interest, no novelty."

"Then I found 'The Decision of Governor Locke.' It has no suspense on paper. The story deals with the efforts of a political boss to break the governor, who is a candidate for re-election. Unknown to the husband, there has been an affair years before between the wife and the boss. In the original script, this fact was withheld from the audience until the climax. I reconstructed the sketch so that the audience learned of the secret early in the playlet. Consequently the problem accumulated in sympathetic interest as the playlet progressed."

Mr. Gillingwater wrote his own vehicle of last season, "Wives of the Rich." He has written many other playlets, among them being "The Awakening of Minerva," played by Edna Goodrich, "The Man from the Klondike" and "The Strenuous Rehearsal." Outside of his years in vaudeville,

Mr. Gillingwater's stage career has been almost equally divided between the drama and musical comedy.

"The average writer for vaudeville is afraid of his audience," continued Mr. Gillingwater. "He looks down upon it. In reality, the varieties demand the same thing as the legitimate stage. There are exactly the same requirements, principally good workmanship."

"But it isn't necessary to shove a sketch over. It must be human. To the writer of playlets I say put the punch of novelty into your sketch. Write it so that the interest will accumulate as you approach this point. Then solve your problem speedily. And don't write down to vaudeville. Write up to it."

### M. S. BENTHAM'S ACTIVITIES

M. S. Bentham's vaudeville activities have been of unusual significance and importance this season. He has arranged for the appearances of many distinguished players, the recent engagement of Phyllis Nelson-Terry being a noteworthy example. Mr. Bentham arranged for Mme. Nazimova to enter vaudeville in "War Brides," he directs the tours of Bonnie Glass, and he first brought Nan Halperin, last season's

discovery, to the New York theatres. Mr. Bentham is the representative of Elsie Janis, Raymond Hitchcock, who is to appear in the next Butt revue in London, Ina Claire, who scored with the Ziegfeld Follies, Cecil Lean and Cleo Mayfield, appearing in "The Blue Paradise," Kitty Gordon, now in the current Winter Garden production, Nat Wills, featured at the Hippodrome, and Jose Collins in "Alone at Last." He is the American representative of Jack Norworth, Ethel Levey, Florence Smithson and Wish Wynn.

Among other players represented by Mr. Bentham are Sam Bernard, W. C. Fields, Jack Wilson, John T. Murray, Marie and Mary McFarlane, Robert T. Haines, Louise Gunning, Christie Macdonald, Grace Fisher, Laura Nelson Hall, Maggie Cline, Hymes and McIntyre, Elsie Ryan, Cecil Cunningham, Carl Randall, Maurice Farkas, Melville Ellis, Diamond and Brennan, Master Gabriel, Violet Dale, Ryan and Tierney, Moore and Hanger, Harrison Brockbank, Amelia Bingham, Ben Deeley, Al Rayno, Gladys Alexander, Lorraine and Burks, Dorothy Brenner, Tom Waters, Thurber and Madison, Hubert Dyer, Sydney Jarvis and Virginia Dare, Brandon Hurst, Natalie and Ferrari and Jack Hazzard.

Mr. Bentham also represents all of Elizabeth Marbury's vaudeville attractions.

### CHICAGO VAUDEVILLE

CHICAGO (Special).—Mrs. Leslie Carter topped the Palace Music Hall bill in her tabloid version of "Zaza." "Memories," an operatic idyl, proved to be an oddity, the Watson sisters sang numerous songs, Willie Solar, danced, sang and "mugged," while Charles Olcott was amusing and entertaining.

Henrietta Crossman headed the Majestic programme in her new vehicle, "Cousin Eleanor." Sophie Tucker sang nine numbers and registered strongly. Willa Holt Wakefield was charming and delightful in her new pianologue specialty, "The Passion Play of Washington Square," the Western cast headed by Mary Servos, went over with its surprise climax.

At the Colonial, Alhambra and Orpheum theaters this week motion pictures of "Germany at War" are being shown under the direction of *The Fatherland*. The films are following "Fighting in France," and indicate that the vaudeville world is perfectly neutral.



HARRY HOLMAN.

Mr. Holman is appearing in "Adam Killjoy," by Stephen G. Champin. He is playing the United and Orpheum theatres under the direction of Thomas J. Fitzpatrick.



AEOLIAN HALL

Nov. 27

SONG RECITAL BY

CRAIG CAMPBELL

TENOR

PROGRAM

PART I

- |                      |       |           |
|----------------------|-------|-----------|
| a. Walfahrt          | ..... | Franz     |
| b. Ein Friedhof      | ..... | Franz     |
| c. Botschaft         | ..... | Brahms    |
| d. Am Sonntag Morgen | ..... | Brahms    |
| e. Adelaide          | ..... | Beethoven |

PART II

- |  |       |                |
|--|-------|----------------|
| a. "My Lovely Celin" (Old English Arranged by) | ..... | M. Lane Wilson |
| b. "Out of the Rain"                           | ..... | Arthur Voornis |
| c. "Just You"                                  | ..... | H. T. Burleigh |
| d. "Julia's Hair"                              | ..... | Roger Quilley  |
| e. "The Sea Hath Its Pearls"                   | ..... | Rudolph Gans   |

PART III

- |                              |       |  |
|------------------------------|-------|--|
| a. "Il Pleut Dans Mon Coeur" | ..... | Debussy                                  |
| b. "Si Tu Le Veux"           | ..... | Keachin d. "Ah Fues Douce Image" (Manon) |
|                              |       | Mosson                                   |

PART IV

- |                                  |       |               |
|----------------------------------|-------|---------------|
| a. "My Ain Folk"                 | ..... | Laura Lemon   |
| b. "The MacGregor's Gathering"   | ..... | Alexander Lee |
| c. "I'm Wearin' Awa Jean"        | ..... | Arthur Foote  |
| d. "E Lucevan Le Stelle" (Tosca) | ..... | Puccini       |

### PRESS COMMENTS:

SUN—Nov. 28, 1915.

Craig Campbell, a Scotch tenor, well-known in the fields of light opera and oratorio, gave his first New York recital yesterday afternoon at Aeolian Hall. He presented a program comparatively short and of delightful interest. Many numbers had to be repeated. Mr. Campbell's singing of his program was very successful. He displayed admirable knowledge of style which was richly supported by wisely guided temperament. His beautiful voice, of wide and even range throughout, was used with fine skill and taste. Some of the numbers that forcibly stood forth in a high light for fine rendering were Beethoven's "Adelaide," the old English song, Arthur Voornis's "Out of the Rain," the "Manon" air and the Scotch songs, among which was "My Ain Folk" of Lemon. The recital taken from an artistic standpoint was one of the most enjoyable of its kind heard thus far here this season.

TIMES—Nov. 28, 1915.

Craig Campbell, Etc. His voice is produced expertly and easily; his tones are full and resonant. Mr. Campbell sings unaffectedly and with feeling. He knows how to sustain a phrase and to infuse significance into his work.

MORNING WORLD—Nov. 28, 1915.

Craig Campbell, Etc. In each the tenor exhibited an intelligent understanding of what he had undertaken to accomplish, his phrasing being commendable, and his musical style pleasing. His voice is a round and sympathetic lyric tenor.

EVE WORLD—Nov. 29, 1915.

Craig Campbell, tenor, gave a recital at Aeolian Hall on Saturday afternoon that charmed because of his art, his temperament and his understanding. These are gifts far too rare in the Concert room. His program included, besides classics by Brahms and Beethoven, songs by his own H. T. Burleigh and Rudolph Gans, and a Scotch group grippingly sung.

STAATS-ZEITUNG—Nov. 28, 1915.

Unless I am greatly mistaken, I have heard Mr. Campbell before. According to my best recollection it was in a "light opera," from whose graceful charms and interpretative success a flattering sense of ambition have translated the gifted young artist to the more serious concert stage, and that, too, despite the barriers which the discriminating gods have erected in his way. Mr. Campbell presented himself yesterday afternoon to a good sized audience, at Aeolian Hall, with a very intelligent and tastefully selected program. He possesses a very sympathetic high tenor voice, which he knows how to use in a delightfully artistic manner. Especially his "Messa-voce" is very beautiful. His legato flows exquisitely light and fluid, whereby songs of a strong lyric character receive, in his interpretation, a very efficacious transformation. The artist gave us first a German part, in which he rendered Beethoven's "Adelaide" especially beautiful; this song he had to encore. The artist gave his best however, in his last two parts of the program, of which he was forced to repeat "Julia's Hair," "Il Pleut dans mon Coeur" by Debussy and the "Dream" from Massenet's "Manon," provided so efficiently with dramatic moments. "My Ain Folk" by Laura Lemon, was executed by Mr. Campbell with beautiful sentiment. The pinnacle of his success, however, was a buoyant rendition of "La Donna e Mobile" from Verdi's "Rigoletto."

HERALD—Nov. 28, 1915.

Craig Campbell, tenor soloist at the Church of the Transfiguration, gave a song recital yesterday afternoon at Aeolian Hall. In three languages he sang a program containing many well known songs. Mr. Campbell sings French songs charmingly. He had to repeat his Massenet aria and also Keachin's "Si tu le veux." He sings artistically and smoothly.

TELEGRAM—Nov. 28, 1915.

Craig Campbell, Etc. Has an agreeable voice of good range and quality which he used skillfully.

MUSICAL COURIER—Dec. 4, 1915.

Craig Campbell proved to be an artist of unusual merit, gifted with musical intelligence, a good voice, and an attractive personality. The young tenor was equally successful in his singing of the German, English, French and Italian numbers. Several songs had to be repeated owing to the demand of the audience. Mr. Campbell evinced a splendid control of his vocal resources, never once deviating from the pitch. Mr. Campbell sang his program from memory. The good sized audience bestowed much applause upon the young tenor.

Direction: PAYSON GRAHAM

251 West 81st Street, New York



# Greetings



## EVELYN NESBIT

AND

## JACK CLIFFORD

Direction H. B. MARINELLI

## MARIE TEMPEST COMING TO PALACE; GOULD AND ASHLYN SAIL

Weber and Fields Again in the Varieties—Henrietta Crosman at Palace Next Week

Marie Tempest is a strong possibility for the Palace Theater's topliner for next week. The Mirror carried the first report that Miss Tempest intends to invade the varieties.

Should Miss Tempest appear at the Palace, she will likely be heard in songs. The comedienne, it will be recalled, first became famous in light opera. Since 1899, when she was seen as Nell Gwyn in "English Nell," Miss Tempest has been appearing in comedy.

Miss Tempest has been considering a dramatic sketch, "Safety First," written by Albert Cowie.

Billy Gould and Belle Ashlyn sailed on Saturday on the *Philadelphia*. They have been signed by Albert De Courville for his mid-winter revue.

Weber and Fields, having completed their motion picture contracts, are again in vaudeville. This week they opened in Kansas City and they are booked to play twenty weeks, finishing in April at the Palace. Frank Evans directs the tour.

According to reports from the road, Henrietta Crosman's new vehicle, "Cousin Eleanor," written by Frances Nordstrom, has been very well received. Miss Crosman, booked by Frank Evans, comes to the Palace on January 27 in the new playlet.

James and Bonnie Thornton have been obliged to cancel their New York bookings, owing to the illness of Miss Thornton. Frank Evans has booked the veteran team to return to the varieties at the Palace in January.

Gene Hodgkins, who recently suffered a nervous breakdown while on his tour of the Orpheum Circuit, is resting at his home in Louisville, Ky. Mr. Hodgkins's condition is reported to be decidedly improved, and he is now engaged in writing several songs.

Mr. Hodgkins, by the way, has had an interesting career. He comes of a prominent Louisville family and first studied medicine. But the stage attracted him and he ran away from home. He secured the novel position of endurance pianist with a small traveling variety troupe. Hodgkins's duty was to play for hours each day in a store window. Just before theater time, he stopped playing, and was carried on a stretcher to the theater. A crowd usually followed, and when the spectators were safely inside, Hodgkins assumed his combined position of leader and orchestra in the pit. For the store window playing, he received \$10 extra a week. Later on he developed into a vaudeville single at the piano, first appearing in St. Louis. Hodgkins was abroad for a number of years, returning two seasons ago as a dancer.

S. Jay Kaufman is interested in the coming vaudeville production of Augustin MacHugh's "The Unknown Quantity," which was produced at the Green Room Gambol, given in honor of J. Stuart Blackton. Rollo Lloyd is likely to be seen in the playlet.

Mr. Kaufman is looking for a suitable vehicle for James Marshall and Lucine Paula. Mr. Marshall was last seen in "The Green Beetle."

Trixie Friganza will remain with "Town Topics" on its tour under the Shubert direction. Wellington Cross and Lois Josephine, Bert Leslie, Lew Hearn and Bonita are also with the musical revue for its tour.

Isabell D'Armond has just returned from two seasons in Australia, and she will open in the Keith theaters shortly. Miss D'Armond was very popular in the Antipodes and was selected by Hugh McIntosh to head his Follies company for the past season.

Madame Adelaide Herrmann last week commemorated the death of her husband, Alexandre Herrmann, known as Herrmann the Great. Herrmann died on Dec. 17, 1896. Madame Herrmann is at the Colonial this week.

Tim McMahon, the well known vaude-villain, died on Friday, Dec. 17, at Flower Hospital, this city. Mr. McMahon's last appearance was at Keith's in Dayton, Ohio, during the week of Oct. 18, when McMahon and Chappelle presented their skit, "How Hubby Missed the Train."

Mr. McMahon was born in Ireland, the family name being Barrett. He was christened Timothy W. P. Barrett, but when he went on the stage, he took the name of McMahon. He married Edythe Chappelle, then of the Chappelle Sisters, and Mr. and Mrs. McMahon appeared in the varieties under the name of McMahon and Chappelle. The comedian is survived by his widow and four children.

Grace Sherwood has completed a playlet, called "Clue—A Blue Bandana Handkerchief," and having four masculine roles. Miss Sherwood is planning to produce the sketch herself.

Lionel Atwell, now playing the penniless

waster in "Ashes" with Mrs. Lily Langtry, is planning to enter vaudeville in a vehicle of his own at the conclusion of his present engagement. Mr. Atwell has secured the rights to "Pistols for Two," by Leon M. Lion, the English playwright.

Ardelle Clieves, who appeared with Alan Brooks last season, and is now featured in Catherine Crawford's Fashion Show, is considering an offer from Australia. S. Jay Kaufman is planning to present Miss Clieves in vaudeville, and he is now looking for a vehicle which will provide Miss Clieves with the role of a girl violinist.

Adelaide and Hughes are in their second week at the Palace. They will play a three weeks' engagement.

Cristeta Goni, a sixteen-year-old Spanish girl, is making her first variety appearances at the Colonial this week. Miss Goni is said to be a musical prodigy. She is a native of Almeria, Spain, and has been studying music since the age of six. Her father was Senor Eladio Goni, for some time musical director of the Casino Municipal in Nice. At the age of eight she made her debut at Nice as soloist with the Municipal Orchestra. In 1906 the family moved to Paris and the little girl was placed under the training of Ambrosio. Recently little Cristeta has been playing in Havana.

Clara Inge, widely known in vaudeville, died in her apartments in Forty-fifth Street on Sunday, Dec. 12, following an overdose of verinol tablets.

Lella Shaw has terminated her engagement in Ralph Kettering's playlet, "Which One Shall I Marry?" Fred J. Beaman, the author and producer, is furnishing Miss Shaw with a new vehicle, which will have an early production.

Stoker and Bierbauer have routed the Herbert Germain Trio over the Orpheum time. The trio opens in Minneapolis on Jan. 16.

"The Man Off the Ice Wagon," a vocal discovery of Billie Burke, made his vaudeville debut at the Prospect on Monday.

### NOTES OF THE LOEW CIRCUIT

Tophalos, the Greek wrestler, is playing the Loew time. Tophalos is singing a few cadenzas and presenting some feats of wrestling and weight lifting. N. T. Grenlung, Marcus Loew's publicity representative, intimates that Tophalos was an opera singer out of work who took to the wrestling game when he saw how easy it was.

Mr. Grenlung also calls attention to the atmosphere of nobility around the Loew offices. There's Baron Leo Singer, of the Singer Midgets, and Baron Samuel Bachman, the vaudeville and wrestling impresario.

Lester Bernard and Winn Shaw have teamed up for a comedy act on the Loew time.

Joseph Schenck has booked a number of new acts, among them being Tyler and Crolius, playing for Mr. Loew for the first time, Castino and Nelson, Rogers, Pollock and Rogers, Mildred Haywood, formerly of the Haywood Sisters, "The Doctor's Orders," a comedy sketch, Williams and Merrigan, the Thomas Players, Ben Harney and company, Frederick Hawley, Frances Haight and company in "The Bandit," and Follis Sisters and Le Roy.



Songs, N. Y.  
THOMAS J. GRAY.



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**WEBER  
AND  
FIELDS**

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ACROBATICS**

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PRESTON**

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IN VAUDEVILLE

THE SPEED LIMIT REACHED  
ON UNITED TIME

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**TYLER BROOKE**

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Klaw & Erlanger "Around the Map"—Indefinite

**Alice Eis**

and

**Bert French**

announce their new offering

**"The Lure of the North"**

*Yuletide Greetings*

**GRACE FISHER**

**The Sunshine Girl**

Direction M. S. BENTHAM

The current week is understood where no date is given. **VAUDEVILLE DATES.** Dates ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Palace, N.Y.C.  
ADLER and Ardine: Colonial, N.Y.C.  
ADLER, Felix: Orph., B'klyn: Colonial, N.Y.C., 27-Jan. 1; Keith's, Prov., 3-8.  
ADONIS and Dog: Empress, Grand Rapids: Keith's, Toledo, 27-Jan. 1; Hipp., Cleveland, 3-8.  
ADONE: Orph., Montreal, 27-Jan. 1.  
AHEARN, Charles Co: Orph., Montreal; Keith's, Boston, 27-Jan. 1; Orph., B'klyn, 3-8.  
ALEXANDRIA, Gladys Co.: Keith's, Indianapolis, 27-Jan. 1; Keith's, Louisville, 3-8.  
ALEXANDER Brothers: Orph., Birmingham, 23-25; Orph., Knoxville, 27-29; Orph., Chattanooga, 30-Jan. 1; Orph., Savannah, 3-5; Victoria, Charleston, 6-8.  
ALEXANDER Kids: Keith's, Prov., 27-Jan. 1; Keith's, Phila., 3-8.  
ALLEN, Minnie: Keith's, Boston; Prospect, B'klyn, 27-Jan. 1.  
ALLMAN and Doty: Orph., Nashville, 23-25; Forsythe, Atlanta, 27-Jan. 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.  
AMERICAN Dancers, Six: Hipp., Cleveland; Temple, Detroit, 27-Jan. 1; Temple, Rochester, 3-8.  
AMETA: Orph., Birmingham, 23-25; Orph., Savannah, 27-29.  
ANKER Trio: Forsythe, Atlanta, 20-25; Colonial, Erie, Pa., 27-Jan. 1; Keith's, Cinl., 3-8.  
ANNAPOLIS Boys, Five: Orph., Los Angeles, 26-Jan. 1.  
ANTRIM and Vale: Dominion, Ottawa, 27-Jan. 1.  
APRIL, Ollie Young: Shubert, Utica, 27-Jan. 2.  
ARTOIS Brothers: Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1; Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.  
ASTAIRE, Fred and Adelle: Colonial, N.Y.C.  
AUBREY and Rich: Keith's, Toledo, 27-Jan. 1; Empress, Grand Rapids, 3-8.  
AURORA of Light: Orph., Omaha; Palace, Chgo., 26-Jan. 1.  
AVON Comedy Four: Hipp., Cleveland; Keith's, Youngstown, 27-Jan. 1; Empress, Grand Rapids, 3-8.  
AYER, Donald, Mme.: Orph., Frisco; Orph., Sacramento, 27-29; Orph., Fresno, 30-Jan. 1.  
BACHELOR Dinner: Orph., Winnipeg; Orph., Calgary, 26-Jan. 1.  
BAGGESSENS: Keith's, Cinl.  
BAKER, Belle: Maj., Chgo.; Columbia, St. Louis, 26-Jan. 1.  
BALL, Ernest B.: Keith's, Prov.; Keith's, Balto., 27-Jan. 1; Temple, Detroit, 3-8.



# **L E DOCKSTADER**

**W** I wish everybody a better Christmas  
then I can ever hope to have

**W. C. FIELDS**

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**Ziegfeld  
Follies**

**Direction M. S. Bentham**

**BONITA**

and

**LEW HEARN**

Wish their friends  
all over the world

***A Merry Xmas***

# **THE FARBER GIRLS**

(Misses CONSTANCE and IRENE)

***Best Yuletide Wishes***

Direction PAT. CASEY

## CHRISTMAS 1915



**HOMER B. MASON**  
and  
**MARGUERITE  
KEELER**



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**MARION WEEKS**

The Little American Coloratura Soprano  
BOOKED SOLID U. S. O.

**BLANCHE RING**

**STARRING**

Under the direction of **OLIVER MOROSCO**

BALL, Ray Elinore: Hipp., Cleveland; Keith's, Toledo. 27-Jan. 1; Grand, Pittsburgh. 3-8.

BALLET Divertissement: Orph., Oakland; Orph., Sacramento. 27-29; Orph., Fresno. 30-Jan. 1.

BALZER Sisters: Keith's, Youngstown; Hipp., Cleveland. 27-Jan. 1; Keith's, Columbus. 3-8.

BANKOFF and Girlie: Keith's, Wash.; Keith's, Colonial, N.Y.C. 27-Jan. 1; Victoria, Charleston. 6-8.

BANK'S Half Million Co.: Orph., Kansas City.

BARAT, Arthur: Orph., Oakland; Orph., Sacramento. 27-29; Orph., Fresno. 30-Jan. 1.

BARNES, Stuart: Orph., Frisco.

BARRY, Mr. and Mrs. Jimmie: Keith's, Indianapolis; Maj., Chgo. 26-Jan. 1; Hipp., Cleveland. 3-8.

BARTON, Sam: Maj., Chicago. 26-Jan. 1.

BARTLETT, Guy: Victoria, Charleston. 23-25; Orph., Knoxville. 27-Jan. 1; Chattanooga. 30-Jan. 1; Orph., Charlotte. 3-5.

BELAUMONT and Arnold: Orph., Memphis; Orph., New Orleans. 26-Jan. 1.

BELLECLAIRE Brothers: Prospect, B'klyn. 27-Jan. 1.

BEEMAN and Anderson: Orph., B'klyn.; Alhambra, N.Y.C. 27-Jan. 1.

BEERS, Leo: Keith's, Cinl. 26-Jan. 1.

BELL, Ringers: Orph., Seattle. 26-Jan. 1.

BELOUNT'S, Five: Keith's, Prov. 27-Jan. 1.

BENT, Francis P.: Prospect, B'klyn. 27-Jan. 1.

BERESFORD, Harry Co.: Orph., Lincoln. 24-26.

BERGEN, Alfred: Keith's, Indianapolis. 27-Jan. 1; Keith's, Louisville. 3-8.

BERGERE, Valerie Co.: Hipp., Cleveland. Jan. 3-8.

BERNARD and Scarth: Keith's, Pittsburgh; Shea's, Buffalo. Jan. 3-8.

BERNARD and Shaw: Bushwick, B'klyn.

BERRA, Mabel: Keith's, Boston. 27-Jan. 1; Keith's, Phila. 27-Jan. 1; Bushwick, B'klyn. 3-8.

BEYER, Ben Co.: Orph., Salt Lake City. 26-Jan. 1.

BOWERS, Fred V. Co.: Temple, N.Y.C. 27-Jan. 1.

BOWERS, Walters and Crocker: Colonial, Erie, Pa. 27-Jan. 1; Keith's, Dayton. 27-Jan. 1; Keith's, Boston. 3-8.

BRAATZ, Selma: Royal, N.Y.C. Jan. 3-8.

BRACKS, Seven: Keith's, Dayton.

BURNHAM and Irwin: Keith's, Indianapolis.

BURNS and Irwin: Keith's, Louisville. 27-Jan. 1.

BYRONS Musical Five: Bushwick, B'klyn.

CAITS Brothers: Keith's, Boston. 27-Jan. 1.

CAMERON Sisters: Bushwick, B'klyn. 27-Jan. 1.

CAMPBELL, Craig: Temple, Detroit. 27-Jan. 1; Temple, Rochester. 27-Jan. 1.

CAMPBELL, Misses: Keith's, Indianapolis. Jan. 3-8.

CANSON'S: Orph., Fresno. 24-26; Orph., Los Angeles. 27-Jan. 1.

CANTOR and Lee: Orph., Minneapolis. 27-Jan. 1.

CARR, Alexander Co.: Orph., B'klyn.; Bushwick, B'klyn. 27-Jan. 1; Keith's, Wash. 3-8.

CARR, Eddie Co.: Temple, Detroit. 27-Jan. 1; Temple, Rochester. 27-Jan. 1; Shea's, Toronto. 3-8.

CARTER, Mrs. Leslie: Columbia, St. Louis; Orph., Memphis. 26-Jan. 1.

CARTY, Emma: Colonial, N.Y.C.; Keith's, Balto. 27-Jan. 1.

CASEY, Kenneth: Keith's, Boston.

CHALON, Jean: Orph., Portland, Ore.

CHEERRETT'S Manchurians: Orph., Memphis; Orph., New Orleans. 26-Jan. 1; Orph., Birmingham. 3-5.

CHILDS, Jeanette: Orph., Savannah. 27-29; Victoria, Charleston. 30-Jan. 1; Orph., Birmingham. 3-5; Orph., Nashville. 6-8.

CHIP and Marble: Empress, Grand Rapids; Keith's, Toledo. 27-Jan. 1; Keith's, Columbus. 3-8.

CHUN, Hwa Four: Keith's, Prov.

CHYO: Orph., Minneapolis; Orph., Omaha. 26-Jan. 1.

CICCOLINI: Maj., Milwaukee. 26-Jan. 1.

CLAIR and Verdi: Keith's, Youngstown. 27-Jan. 1.

CLAUDIUS and Scarlet: Orph., Los Angeles.

CLAYTON, Bessie: Orph., St. Paul; Orph., Minneapolis. 26-Jan. 1.

CLIFMONS and Dean: Maj., Milwaukee.

CLIFF, Genevieve Co.: Orph., Salt Lake City; Orph., Denver. 26-Jan. 1.

CLIFFORD, Kathleen: Keith's, Wash.; Orph., B'klyn. 27-Jan. 1.

CLINTONS, Novelty: Orph., Denver; Orph., Colorado Springs. 27-28; Orph., Lincoln. 30-Jan. 1.

CLOWN Seal: Keith's, Wash.; Keith's, Balto. Jan. 3-8.

COLE and Denaby: Shea's, Toronto.

COLLINS, Mill: Keith's, Wash. 27-Jan. 1.

COLONIAL Belles: Orph., B'klyn.; Keith's, Dayton, Jan. 3-8.

COLONIAL Minstrel Maids: Orph., Nashville. 23-25; Orph., Chattanooga. 27-29; Orph., Knoxville. 30-Jan. 1; Orph., Savannah. 3-5.

COMFORT and King: Orph., Portland, Ore.

CONNOLLY, Mr. and Mrs.: Palace, Chgo.

COOK, Joe: Orph., Nashville. 23-25; Forsythe, Atlanta. 27-Jan. 1; Orph., Jacksonville. 3-5; Orph., Savannah. 6-8.

COOPER, Harry: Alhambra, N.Y.C.

CORADINI'S Animals: Keith's, Balto. 27-Jan. 1.

CORBETT, Shepard and Donovan: Prospect, B'klyn. 27-Jan. 1.

CORCORAN and Dingle: Keith's, Indianapolis; Maj., Milwaukee. 26-Jan. 1.

CRAWFORD and Broderick: Keith's, Prov.

CROLE Band: Bushwick, B'klyn.

"CRISPS": Orph., Oakland; Orph., Frisco. 26-Jan. 1.

CRONIN Morris Co.: Prospect, B'klyn.

CROSSMAN'S Banjo Phlends: Orph., B'klyn.

CUNNINGHAM, Evelyn: Victoria, Charleston. 23-25; Orph., Nashville. 27-29; Orph., Birmingham. 30-Jan. 1.

CURTIS, Julia: Palace, Chgo.

CURTIS, Albert: Shea's, Toronto.

CYCLING Brunettes: Orph., Montreal. 27-Jan. 1; Dominion, Ottawa. 3-8.

DAILEY, Robert L. Co.: Orph., Salt Lake City. 26-Jan. 1.

DANIELS and Conrad: Colonial, Erie, Pa. 27-Jan. 1.

DANUBES Four: Keith's, Prov.; Alhambra, N.Y.C. 27-Jan. 1.

DAVIES, Reine: Orph., Los Angeles. 26-Jan. 1.

DAVIS, Wilson Co.: Garrick, Wilmington. 27-Jan. 1.

DAWSON, Lillian and Covert: Keith's, Louisville. 27-Jan. 1.

DE LEON and Davis: Temple, Rochester; Orph., Montreal. 27-Jan. 1; Dominion, Ottawa. 3-8.

DELMORE and Lee: Bushwick, B'klyn.

DE MAR, Grace: Prospect, B'klyn.

DENNY and Boyle: Orph., London, Ont. Can.

DE SERRIS, Henrietta Co.: Colonial, N.Y.C.; Orph., B'klyn. 27-Jan. 1.

DEVINE and Williams: Orph., Minneapolis. 26-Jan. 1.

DE VOIE and Livingston: Orph., Salt Lake City; Orph., Denver. 26-Jan. 1.

DINEHART, Allan Co.: Keith's, Columbus; Keith's, Cinl. 27-Jan. 1; Keith's, Indianapolis. 3-8.

DINKELSPIEL'S Christmas: Prospect, Brooklyn.

DOCKSTADER, Lew: Orph., B'klyn. Jan. 3-8.

DONAHUE and Stuart: Prospect, B'klyn. 27-Jan. 1.

DOLAN and Sales: Keith's, Youngstown; Empress, Grand Rapids. 27-Jan. 1; Keith's, Toledo. 3-8.

DUFOR Brothers: Alhambra, N.Y.C. 27-Jan. 1; Bushwick, B'klyn. 3-8.

DUPREE and Dupree: Keith's, Balto. 27-Jan. 1.

DUTTON'S: Orph., Seattle; Orph., Portland. 26-Jan. 1.

DYER, Hubert Co.: Keith's, Prov.

EAST, George Co.: Prospect, B'klyn. Jan. 3-8.

EDWARDS'S, Gus, Song Revue: Orph., Memphis; Orph., New Orleans. 26-Jan. 1.

EGAN, Thomas: Palace, Chgo.; Columbia, St. Louis. 26-Jan. 1.

ELLISON, Glen: Orph., Salt Lake City. 26-Jan. 1.

EMERSON and Baldwin: Victoria, Boston; Orph., B'klyn. 27-Jan. 1.

EVANS, Charles Co.: Orph., Omaha. 26-Jan. 1.

EVANS, Ernest Co.: Keith's, Wash. 27-Jan. 1.

EVEREST'S Monkeys: Keith's, Boston; Keith's, Wash. Jan. 3-8.

FARRELL, Marguerite: Keith's, Louisville; Keith's, Youngstown. 27-Jan. 1; Hipp., Cleveland. 3-8.

FASHION Shop: Colonial, Erie, Pa. Jan. 3-8.

FASHION Show: Keith's, Cinl.; Keith's, Indianapolis. 27-Jan. 1; Keith's, Louisville. 3-8.

FATIMA: Orph., Oakland. 26-Jan. 1.

FISHER, Grace Co.: Keith's, Columbus; Keith's, Indianapolis. Jan. 3-8.

FITZGERALD, Lillian and Henry I. Marshall: Bushwick, B'klyn.

FITZGIBBONS, Marie: Keith's, Prov. Jan. 3-8.

FIXING the Furnace: Orph., Chattanooga. 23-25; Orph., Nashville. 27-29; Orph., Birmingham. 30-Jan. 1.

FLEMINGS: Orph., Lincoln. 24-26; Columbia, St. Louis. 26-Jan. 1.

FLOODS Three: Orph., Montreal. Jan. 3-8.

FLYNN'S, Josie Minstrels: Victoria, Charleston. 27-29; Colonial, Norfolk. 3-5; Lyric, Richmond. 6-8.

FORREST Fire: Keith's, Phila. 27-Jan. 1.

FOY, Eddie and Family: Orph., Oakland.

FRANCIS, Emma Co.: Alhambra, N.Y.C.; Royal, N.Y.C. 27-Jan. 1.

FRANCOIS, Margot, and Partner: Orph., Lincoln. 24-26; Orph., Kansas City. 27-Jan. 1.

FREAR, Baggott and Frear: Temple, Rochester.

FREEMAN and Dunham: Orph., Oakland. 26-Jan. 1.

FULANO and Elliott: Keith's, Dayton.

GABBY, Frank: Lyric, Richmond. 27-29; Colonial, Norfolk. 30-Jan. 1; Orph., Chattanooga. 3-5; Orph., Knoxville. 6-8.

GALLETT'S Monkeys: Orph., Omaha. 26-Jan. 1.

GANTHER and La Devi: Orph., Seattle.

GARONETTI Brothers: Orph., Memphis. 26-Jan. 1.

GARDNER Trio: Orph., Lincoln. 24-26; Orph., Kansas City. 27-Jan. 1.

GAUTIER'S Toy Shop: Orph., B'klyn.; Prospect, B'klyn. 27-Jan. 1; Keith's, Phila. 3-5.

GERRARD and Clark: Orph., Lincoln. 24-26.

GILLINGWATER Claude Co.: Orph., Los Angeles.

GIRARD, Harry Co.: Bushwick, B'klyn. 27-Jan. 1.

GLADIATORS: Keith's, Phila.; Keith's, Prov. 27-Jan. 1.

GLIBERS: Orph., New Orleans. 26-Jan. 1.

GLOUSE, Augusta: Orph., Memphis; Shea's, Buffalo. 27-Jan. 1; Shea's, Toronto. 3-8.

GONL, Cristeta: Colonial, N.Y.C.

GORDON Highlanders: Victoria, Charleston. 23-25; Lyric, Richmond. 27-29; Colonial, Norfolk. 30-Jan. 1.

GORDON, Paul: Bushwick, B'klyn. 27-Jan. 1.

GORDONE, Robble: Prospect, B'klyn. 27-Jan. 1; Alhambra, N.Y.C. 3-8.

GREEN, Harry Co.: Keith's, Boston; Orph., B'klyn. 27-Jan. 1; Alhambra, N.Y.C. 3-8.

GRIFFITT and Grett: Victoria, Charleston. 23-25.

GYGI, Ota: Shea's, Buffalo; Shea's, Toronto. 27-Jan. 1.

GYPSY Queen: Keith's, Prov. Hal. and Francis Bushwick, B'klyn.

HALL, Laura Nelson: Orph., Fresno. 24-26; Orph., Los Angeles. 27-Jan. 1.

HANKE, Hans: Orph., Lincoln. 24-26; Orph., Kansas City. 27-Jan. 1.

Harrah, Roy Co.: Palace, N.Y.C.

HARRIS and Menion: Knoxville. 23-25; Victoria, Charleston. 27-29; Orph., Savannah. 30-Jan. 1; Lyric, Richmond. 3-8; Colonial, Norfolk. 6-8.

HAWKINS, Lew: Orph., Fresno. 24-26; Orph., Los Angeles. 27-Jan. 1.

HAWTHORNE and Ingills: Bora, N.Y.C.

HEATH and Raymond: Keith's, Balto.

HEATHER, Josie Co.: Shea's, Toronto; Orph., Montreal. 27-Jan. 1; Royal, N.Y.C. 3-8.

HEIDER, Ruby: Orph., Seattle; Orph., Portland. 26-Jan. 1.

HENNING, John and Winnie: Columbia, St. Louis; Orph., Memphis. 26-Jan. 1.

HERAS and Preston: Temple, Detroit. 27-Jan. 1; Temple, Rochester. 3-8.

HERFORD, Beatrice: Keith's, Phila. Jan. 3-8.

HERMAN, Adelaide: Colonial, N.Y.C.; Bushwick, B'klyn. 27-Jan. 1; Alhambra, N.Y.C. 3-8.

HERMAN, Al: Orph., Memphis. 26-Jan. 1.

HIGHEST Bidder: Bushwick, B'klyn.

HILL and Sylvanny: Hipp., Cleveland.

HINES, Harry: Columbia, St. Louis; Orph., Memphis. 26-Jan. 1.

HOEY and Mozart and Merry Maids: Orph., Savannah. 30-Jan. 1; Orph., Knoxville. 3-5; Orph., Chattanooga. 6-8.

HOEY and Lee: Keith's, Phila. 27-Jan. 1.

HOFFMANN, Gertrude in "Sumurun": Orph., Minneapolis; Orph., St. Paul. 26-Jan. 1.

HOLLAND, Romance: Palace, N.Y.C.; Shea's, Buffalo. 27-Jan. 1; Shea's, Toronto. 3-8; Hipp., Cleveland. 10-15.

HOLMAN, Harry Co.: Dominion, Ottawa; Temple, Hamilton. 27-Jan. 1.

HOLMES and Buchanan: Keith's, Phila. 27-Jan. 1.

HOLMES and Wells: Royal, N.Y.C. Jan. 3-8.

HONOR Among Thieves: Keith's, Toledo. 27-Jan. 1.

HOOPER and Cook: Orph., Omaha; Palace, Chgo. 26-Jan. 1.

HOPKINS, Ethel: Keith's, Dayton; Grand, Pittsburgh. 27-Jan. 1.

HORLICK Troupe: Keith's, Boston; Temple, Rochester. 27-Jan. 1; Temple, Detroit. 3-8.

HOUDINI: Orph., Salt Lake City; Orph., Denver. 26-Jan. 1.

HOUSTON, Arthur Co.: Orph., Savannah. 23-25; Charlotte. 27-29; Lyric, Richmond. Jan. 3-5; Colonial, Norfolk. 6-8.

HOWARD and Syman: Keith's, Prov.

HOWARD, Charles Co.: Orph., St. Paul; Palace, Chgo. 26-Jan. 1.

HOWARD, Great: Orph., Montreal. Jan. 3-8.

HOWARD, Kibble and Herbert: Keith's, Cinl. 27-Jan. 1; Keith's, Louisville. 3-8.

HOWARD'S Ponies: Keith's, Pittsburgh; Shea's, Buffalo.





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Palace Theatre Bldg.

New York

EVELYN BLANCHARD  
PRESENTS

# MARIE NORDSTROM

27-Jan. 1: Shea's, Toronto.  
HOWELL, George, Co.: Colonial, N.Y.C.; Keith's, Prov.  
27-Jan. 1: Orph., B'klyn. 3-8.  
HUGHES, Gene Mrs., Co.: Prospect, B'klyn. 27-Jan. 1.  
HUNTING and Francis: Palace, N.Y.C.  
HURSEY and Boyle: Palace, Chgo.; Keith's, Toledo. 27-Jan. 1: Keith's, Columbus. 3-8.  
HUSTON, Whipple, Co.: Orph., Portland, Ore.  
IDEAL: Orph., Richmond. 23-25.  
IMHOFF, Conn and Coreene: Hipp., Cleveland; Palace, Chgo. 26-Jan. 1.  
IMPERIAL Jiu Jitsu Troupe: Keith's, Chgo. 27-Jan. 1.  
INTERNATIONAL Girls, Empress, Grand Rapids. 27-Jan. 1: Keith's, Toledo. 3-8.  
JACKSON, Leo and Mae: Orph., Oakland. 26-Jan. 1.  
JANSLEYS, Four: Temple, Rochester; Keith's, Boston. 27-Jan. 1: Orph., B'klyn. 3-8.  
JEFFERSON, Joseph, Co.: Royal, N.Y.C.  
JUDGE and Gale: Royal, N.Y.C.  
KAJIKAMA: Keith's, Indianapolis; Keith's, Louisville. 27-Jan. 1.  
KARTELLI: Keith's, Youngstown; Keith's, Columbus. 27-Jan. 1.  
KEANE, J. Warren: Keith's, Dayton; Keith's, Youngstown. 27-Jan. 1.  
KEIT and De Mont: Alhambra, N.Y.C.  
KELLY and Fern: Royal, N.Y.C. 27-Jan. 1.  
KELLY, Walter, Co.: Orph., Kansas City; Orph., Omaha. 26-Jan. 1.  
KELSO, Mr. and Mrs.: Orph., Kansas City 12-18; Orph., Omaha. 19-25; Orph., Minneapolis. 26-Jan. 1.  
KENNY and Hollis: Colonial, Erie, Pa. 27-Jan. 1.  
KEHR and Weston: Temple, Detroit; Temple, Rochester. 27-Jan. 1.  
KERVILLE Family: Keith's, Wash.; Keith's, Phila. 27-Jan. 1: Lyric, Richmond. 3-8.  
K E T C H U M and Cheatum: Keith's, Columbus. 27-Jan. 1; Keith's, Dayton. 3-8.  
KING, Marie, Co.: Orph., Salt Lake City. 26-Jan. 1.  
KIRK and Focarty: Orph., Denver; Orph., Colorado Springs. 27-28; Orph., Lincoln. 30-Jan. 1.  
KIRKSMITH Sisters: Keith's, Dayton.  
KOKIN, Mignonette: Orph., Omaha. 26-Jan. 1.  
KRAMER and Morton: Palace, N.Y.C.; Shea's, Buffalo. 27-Jan. 1: Shea's, Toronto. 3-8.  
L A G O A Y E, Wilton, Co.: Keith's, Louisville.  
LADY Alice's Pets: Charlotte. 23-25; Lyric, Richmond. 27-29; Colonial, Norfolk. 30-Jan. 1.  
LADY Sen Mel: Keith's, Boston. Jan. 3-8.  
L A M B E R T and Frederick: Keith's, Phila.; Orph., B'klyn. 27-Jan. 1.  
L A M B E R T I: Orph., Minneapolis. 26-Jan. 1.  
LAMONT'S Cowboys: Orph., Frisco. 26-Jan. 1.  
LANGDON, Harry, Co.: Maj., Milwaukee.  
LANGTRY, Lily, Co.: Alhambra, N.Y.C.; Shea's, Buffalo. 27-Jan. 1: Shea's, Toronto. 3-8.  
LAUGHLIN, Anna and William: Gaxton; Royal, N.Y.C.  
LA YARR, Paul and Brother: Palace, Chgo.  
L A V I N E, Edward: Orph., Fresno. 24-26; Orph., Los Angeles. 27-Jan. 1.  
LEACH, Wallyn Trio: Empress, Grand Rapids; Colonial, Erie, Pa. Jan. 3-8.  
LE GROHS: Lyric, Richmond. 23-25; Victoria, Charleston. 30-Jan. 1; Forsythe, Atlanta. 3-8.  
LE HOEN and Dupree: Orph., Portland, Ore.  
LEIGHTONS, Three: Orph., Frisco. 12-25; Orph., Los Angeles. 27-Jan. 1.  
LEIPZIG: Orph., Montreal; Keith's, Balto., Jan. 3-8.  
LEITZEL, Miss: Orph., Calgary. 26-Jan. 1.  
LEON, Great: Keith's, Phila., Jan. 3-8.  
LEON Sisters Co.: Orph., Oakland; Orph., Sacramento. 27-29; Orph., Fresno. 30-Jan. 1.  
LEONARD, Eddie, Co.: Keith's, Columbus; Hipp., Cleveland. 27-Jan. 1; Keith's, Indianapolis. 3-8.  
LEWIS and McCarthy: Orph., Denver; Orph., Colorado Springs. 27-28; Orph., Lincoln. 29-Jan. 1.  
L E W I S, Henry: Prospect, B'klyn. Jan. 3-8.  
LEWIS, Sid: Keith's, Youngstown. Jan. 3-8.  
LIGHTNER and Alexander: Royal, N.Y.C.  
LITTLE Nap: Keith's, Louisville; Keith's, Dayton. 27-Jan. 1.  
LITTLE Song Birds, Six: Orph., Savannah. 23-25; Orph., Petersburg. 27-29.  
LITTLE Stranger: Orph., Knoxville. 23-25; Victoria, Charleston. 27-29; Orph., Jacksonville. Jan. 3-8.  
LOCKHART and Teddy: Orph., Savannah. 23-25; Orph., Birmingham. 27-29; Orph., Nashville. 30-Jan. 1; Colonial, Norfolk. 3-8; Lyric, Richmond. 6-8.  
LOHSE and Sterling: Orph., St. Paul.  
LOUGHLIN'S Dogs: Keith's, Prov.  
LOVE in the Suburbs: Orph., Seattle. 26-Jan. 1.  
LOYAL, Sylvia and Pardon: Keith's, Wash. 27-Jan. 1.  
LUBOWSKA: Orph., Montreal. Jan. 3-8.  
LUNETTE Sisters: Grand, Pittsburgh. 27-Jan. 1; Keith's, Balto. 3-8.  
LYDELL, Al, Co.: Keith's, Louisville; Keith's, Indianapolis. 27-Jan. 1.  
LYONS and Yosco: Palace, Chgo. 26-Jan. 1.  
LYRES Three: Colonial, Norfolk. 23-25.  
MacFARLANE George, Colonial, N.Y.C.  
MACK and Vincent: Orph., Lake City; Orph., Denver. 26-Jan. 1.  
MACK, Charles, Co.: Alhambra, N.Y.C. 27-Jan. 1.  
MADDEN, Lew. and Gene: Ford, Prospect, B'klyn.  
MAN of the Ice Wagon: Prospect, B'klyn.  
MANG and Snyder: Orph., Minneapolis.  
MARENO Sisters: Lyric, Richmond. 23-25.  
MARIE Dainty: Orph., Salt Lake City. 26-Jan. 1.  
M A R R I E D Ladies' Club: Alhambra, N.Y.C.  
MARS, Dancin': Royal, N.Y.C. Jan. 3-8; Empress, Grand Rapids. 27-Jan. 1.  
MARTINETTI and Sylvester: Keith's, Toledo. Jan. 3-8.  
MARYLAND Singers: Palace, Chgo.; Keith's, Columbus. Jan. 3-8.  
MARX Brothers Four: Maj., Chgo.; Columbia, St. Louis. 26-Jan. 1.  
MASON, Harry Lester: Orph., Memphis; Orph., New Orleans. 26-Jan. 1.  
MASON, Keeler, Co.: Keith's, Indianapolis; Keith's, Louisville. 27-Jan. 1.  
MAYO and Tally: Orph., Seattle; Orph., Portland. 26-Jan. 1.  
McCONNELL and Simpson: Keith's, Prov.; Bushwick, B'klyn. 3-8.  
McCULLOUGH, Carl: Bushwick, B'klyn; Keith's, Wash. 27-Jan. 1.  
McDERMOTT, Billy: Orph., St. Paul. 26-Jan. 1.  
McDONALD James F.: Forsythe, Atlanta. 20-25; Orph., Nashville. 27-29; Orph., Birmingham. 30-Jan. 1; Orph., Roanoke. 3-8.  
McINTYRE and Heath: Maj., Chgo.  
McINTYRE, Frank, Co.: Keith's, Pittsburgh; Empress, Grand Rapids. 27-Jan. 1; Keith's, Toledo. 3-8.  
McKAY and Ardine: Hipp., Cleveland; Keith's, Chgo. 27-Jan. 1; Colonial, Erie, Pa. 3-8.  
McKAY, Windsor: Keith's, Wash. 27-Jan. 1.  
McWATERS and Tyson: Orph., Oakland; Orph., Frisco. 27-Jan. 1.  
MEEHAN'S Dogs: Maj., Milwaukee; Columbia St. Louis. 26-Jan. 1.  
MELODIOUS Chaps, Four: Orph., Memphis; Orph., New Orleans. 26-Jan. 1.  
MELVILLE, Mary: Empress, Grand Rapids. 27-Jan. 1; Keith's, Toledo. 3-8.  
MEMORIES: Orph., Omaha; Orph., Minneapolis. 26-Jan. 1.  
MENDLSSOHN, Four: Orph., Birmingham. 23-25; Forsythe, Atlanta. 27-Jan. 1; Orph., Jacksonville. 3-8; Orph., Savannah. 6-8.  
MERCEDES, Clint. 27-Jan. 1; Keith's, Indianapolis. 3-8.  
MERRILL and Otto: Keith's, Wash.  
METROPOLITAN Dancers: Maj., Chgo.  
MEYER Dorothy: Roanoke. 23-25; Lyric, Richmond. 27-29; Colonial, Norfolk. 30-Jan. 1.  
MIDNIGHT Relievers: Garick, Wilmington. 3-8.  
MIGNON, Keith: Wash. Jan. 3-8.  
MILES, Homer, Co.: Keith's, Phila.; Keith's, Boston. 27-Jan. 1; Keith's, Prov. 3-8.  
MILLERSHIP, Florrie: Orph., Fresno. 26-Jan. 1.  
M I L O, Alhambra, N.Y.C.: Colonial, N.Y.C. 27-Jan. 1; Bushwick, B'klyn. 3-8.  
MILTON and De Long Sisters: Orph., Winnipeg.  
MILTON, Walter Co.: Maj., Chgo. 26-Jan. 1; Keith's, Columbus. 3-8.  
MONTGOMERY Marshall: Keith's, Phila. 27-Jan. 1; Keith's, Boston. 3-8.  
MOON and Morris: Shea's, Toronto. 27-Jan. 1.  
MOORE and Haaser: Orph., Portland, Ore.  
MOORE Gardner and Rose: Keith's, Dayton. 27-Jan. 1.  
MOORE, O'Brien and Cormack: Keith's, Louisville; Keith's, Indianapolis. 27-Jan. 1.  
MORGAN Dancers: Keith's, Dayton. 27-Jan. 1.  
MORGAN, James and Betty: Keith's, Balto. 27-Jan. 1.  
MORE Brothers, Three: Temple, Detroit; Temple, Rochester. 27-Jan. 1; Shea's, Buffalo. 3-8.  
MORIN Sisters: Temple, Rochester.  
MORLEY, Victor, Co.: Orph., Frisco; Orph., Oakland. 26-Jan. 1.  
MORRIS and Allen: Bushwick, B'klyn.  
MORRIS, Elida: Dominion, Ottawa. Can.  
MORRIS, William, Co.: Forsythe, Atlanta. Jan. 3-8.  
MORTON and Glass: Orph., Montreal; Dominion, Ottawa.  
27-Jan. 1: Shea's, Buffalo. 3-8.  
MORTON and Moore: Keith's, Phila.; Keith's, Wash. Jan. 3-8.  
MORTON, Edward: Grand, Pittsburgh. 27-Jan. 1.  
MULLANE, Frank: Royal, N.Y.C. Jan. 3-8.  
MULLEN and Coogan: Alhambra, N.Y.C.; Keith's, Balto., Jan. 3-8.  
MURRY, Elizabeth: Keith's, Boston. 27-Jan. 1.  
MYRL and Delmar: Keith's, Balto.; Keith's, Phila. 27-Jan. 1; Keith's, Boston. 3-8.  
NAIREM'S Dogs: Orph., Denver; Orph., Colorado Springs. 27-28; Orph., Lincoln. 30-Jan. 1.  
NAVIN and Navin: Colonial, Norfolk. 23-25.  
NAZARRO, Nat. Troupe: Lyric, Richmond. 23-25.  
NAZIMOVA: Palace, N.Y.C.  
NESSBIT, Evelyn: Orph., Seattle. 26-Jan. 1.  
NEVINS and Irwood: Garrick, Wilmington.  
NEW Producer: Orph., Montreal. 27-Jan. 1.  
NICHOLS, Nellie V.: Orph., Lincoln. 24-26; Orph., Kansas City. 27-Jan. 1.  
NICHOLSON, Archie: Orph., Birmingham. 23-25.  
MONETTE: Orph., Frisco; Sacramento. 27-29; Orph., Fresno. 30-Jan. 1.  
NORDSTROM, Frances: Forsythe, Atlanta; Orph., Knoxville. 27-29; Orph., Chattanooga. 30-Jan. 1; Colonial, Norfolk. 3-8; Lyric, Richmond. 6-8.  
NORDSTROM, Marie: Alhambra, N.Y.C. 27-Jan. 1.  
NORTON, Ruby and Sammy Lee: Orph., B'klyn. 27-Jan. 1; Royal, N.Y.C. 3-8.  
NOSSES, Musical Six: Orph., Nashville. 27-29; Orph., Birmingham. 30-Jan. 1; Forsythe, Atlanta. 3-8.  
NUGENT, J. C. Co.: Maj., Milwaukee. 26-Jan. 1.  
ODIVA: Empress, Grand Rapids. Jan. 3-8.  
ODONE, Dominion, Ottawa. Jan. 3-8.  
OLCOTT, Charles: Prospect, Brooklyn. 27-Jan. 1; Colonial, N.Y.C. 3-8.  
OLD Homestead Eight: Orph., Birmingham. 27-29; Orph., Nashville. 30-Jan. 1; Forsythe, Atlanta. 3-8.  
OLGA: Orph., Salt Lake City. 26-Jan. 1.  
OLIVER and Old: Keith's, Balto.; Keith's, Wash. 27-Jan. 1; Keith's, Phila. 3-8.  
O'CONNELL, George: Maj., Chgo.  
O'MALLEY, John: Shea's, Buffalo; Shea's, Toronto. 27-Jan. 1.  
ORANGE Packers: Empress, Grand Rapids; Maj., Milwaukee. 26-Jan. 1.  
ORTH and Dooley: Hipp., Cleveland; Shea's, Buffalo. Jan. 3-8.  
PAGE, Hack and Mack: Orph., Fresno. 26-Jan. 1.  
PALFREY Hall and Brown: Keith's, Balto.  
PALMER, Gaston: Shea's, Buffalo; Grand, Pittsburgh. 27-Jan. 1; Keith's, Chgo. 3-8.  
PARRY, Charlotte: Keith's, Toledo; Keith's, Youngstown. 27-Jan. 1; Keith's, Dayton. 3-8.  
PATRICOLA and Myers: Bushwick, B'klyn. 27-Jan. 1.  
PATTERSON, Burdella: Columbia, St. Louis.  
PAUL, La Van and Dobbs: Orph., Montreal.  
PAYNE and Niemeyer: Orph., St. Paul. 26-Jan. 1.  
PEDERSON Brothers: Prospect, B'klyn. Jan. 3-8.  
PERLIN, Mysteries: Palace, Chgo. 26-Jan. 1.  
PEERS: Orph., Hamilton, Ont.; Can., Dominion, Ottawa. 27-Jan. 1.  
PHILLIPS Mr. and Mrs. N.: Keith's, Prov.  
PIERLOT, Francis, Co.: Orph., Birmingham. 23-25; Orph., Chattanooga. 27-29.  
PIETRO: Orph., Petersburg. 23-25; Colonial, Norfolk. 27-29; Lyric, Richmond. 30-Jan. 1.  
PIERLO and Schofield: Keith's, Dayton; Shea's, Buffalo. Jan. 3-8.  
PIPEFAX and Paulo: Palace, Chgo.  
POWER and Chapman: Dominion, Ottawa; Temple, Detroit. Jan. 3-8.  
PRELLES Dots: Orph., Bluefield. 23-25.  
PRIMROSE Four: Orph., Denver; Orph., Colorado Springs. 27-28; Orph., Lincoln. 30-Jan. 1.  
PRIMROSE Minstrels: Wilson, Chgo. 23-25; Hippo., Chgo. 27-Jan. 1.  
PRINCESS, Joe Iwon Tai: Palace, N.Y.C.  
P R U E T T E, William, Co.: B'klyn. 27-Jan. 1.  
PUCK, Harry and Eva: Orph., Winnipeg.  
QUIGLEY and Fitzgerald: Keith's, Wash.  
QUIROGA: Keith's, Columbus; Keith's, Phila. Jan. 3-8.  
RANDEGER, G. Alida: Keith's, Balto.  
RED Heads: Keith's, Toledo; Keith's, Columbus. 27 Jan. 1; Orph., Nashville. 3-8.  
REED Brothers: Keith's, Louisville; Keith's, Balto. 27-Jan. 1.  
REGAL, Dorothy, Co.: Keith's, Chgo. 27-Jan. 1.  
REMINGTON, Mayme and Mollato Four: Orph., B'klyn.



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ME, TOO

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JOHN CUTTY

REYNOLDS and Donegan: Orph., Portland, Ore.  
 REX'S Comedy Circus: Maj., Milwaukee, 26-Jan. 1  
 RICE, Andy: Keith's Dayton, 1. Youngstown, 27-Jan. 1  
 RIGOLETTO Brothers: Keith's, Pittsburgh  
 RIVES, Shiril and Harrison: Orph., Kansas City; Orph., Minneapolis, 26-Jan. 1  
 ROBERTS, Florence: Orph., B'klyn; Keith's, Balto., 27-Jan. 1  
 ROMAS, Seven: Orph., Chattanooga 3-5; Orph., Knoxville, 6-8  
 ROONEY and Bent: Orph., Kansas City; Maj., Chgo., 26-Jan. 1  
 ROSHANARA: Orph., Frisco, 26-Jan. 1  
 ROSS, Eddie: Empress, Grand Rapids; Keith's, Toledo, 27-Jan. 1  
 ROVER, Al. and Sister: Keith's, Indianapolis, Jan. 3-8  
 RUDOLPH Henry: Orph., Montreal; Dominion, Ottawa, 27-Jan. 1; Shea's, Buffalo, 3-8  
 RUSSELL, Lillian: Orph., Portland, Ore.  
 RYAN and Lee: Orph., Frisco, 26-Jan. 1  
 RYAN and Tierney: Empress, Grand Rapids; Keith's, Toledo 27-Jan. 1; Hipp., Cleveland, 3-8  
 SABINA, Vera, Co.: Keith's, Columbus; Keith's, Wash., 27-Jan. 1; Keith's, Louisville, 3-8  
 SALES, Chick: Orph., Winnipeg; Orph., Calgary, 26-Jan. 1  
 SALON Singers: Orph., Winnipeg 26-Jan. 1  
 SAM Long Tack: Orph., Omaha  
 SAMUELS, Ray: Colonial, Erie, Pa.; Hipp., Cleveland, 27-Jan. 1; Keith's, Cinl., 3-8  
 SANSONE and Deilah: Shea's, Buffalo; Shea's, Toronto, 27-Jan. 1  
 SANTLEY and Norton: Temple, Rochester; Bushwick, B'klyn, 27-Jan. 1; Colonial, N.Y.C., 3-8  
 SAVOY and Brennan: Empress, Grand Rapids; Keith's, Youngstown, Jan. 3-8  
 SAWYER, Joan: Forsythe, Atlanta; Grand, Pittsburgh, 27-Jan. 1; Keith's, Cinl., 3-8  
 SAXO Sextette: Keith's, Balto., 27-Jan. 1; Temple, Detroit, 3-8  
 SAXON, Pauline: Colonial, Norfolk, 23-25  
 SCHEFF, Fritz: Maj., Milwaukee; Palace, Chgo., 26-Jan. 1  
 SCHIOVONI Troupe: Orph., Los Angeles  
 SCHMETTANS: Keith's, Youngstown, 27-Jan. 1  
 SCOTCH Lads and Lassies: Keith's, Pittsburgh; Keith's, Wash., 27-Jan. 1; Bushwick, B'klyn, 3-8  
 SCOTT and Keane: Keith's, Balto., Jan. 3-8  
 SEEBACKS: Orph., B'klyn, 27-Jan. 1; Keith's, Prov., 3-8  
 SERVOS, Mary: Maj., Milwaukee, 26-Jan. 1; Orph., Montreal, 3-8  
 SHARP and Turek: Empress, Grand Rapids  
 SHAW, Mary: Orph., Frisco; Orph., Sacramento, 27-29  
 SHAYNE, Matthews, Co.: Orph., Nashville, 27-29  
 Orph., Birmingham, 30-Jan. 1  
 SHARROCKS: Dominion, Ottawa; Bushwick, B'klyn, 27-Jan. 1  
 SHERMAN, Van and Hyman: Orph., Los Angeles  
 SHOEMAKER, Dorothy, Co.: Bushwick, B'klyn; Keith's, Phila., 27-Jan. 1  
 SHORE, Hermine, Co.: Keith's, Youngstown, Jan. 3-8  
 SHOWALTER, Edna: Keith's, Balto.  
 SIMON, Louis, Co.: Royal, N.Y.C., Jan. 3-8  
 SIMMS, Willard, Co.: Palace, N.Y.C.  
 SINGER and Ziegler Twins: Orph., Seattle; Orph., Portland, 26-Jan. 1  
 SIMMS, Willard, Co.: Palace, N.Y.C.  
 SMALLEY, Ralph: Temple, Hamilton, Ont., Can., Jan. 3-8  
 SMITH and Austin: Orph., Minneapolis, 26-Jan. 1  
 SMITH, Irene and Bobby: Keith's, Dayton, 27-Jan. 1  
 SOKOLOFF, J.: Keith's, Balto.  
 SOLAR, Willie: Palace, Chgo.; Maj., Milwaukee; Columbia, St. Louis, 26-Jan. 1  
 SORRETTI and Antoinette: Gardiner, Wilmington, 27-Jan. 1  
 STAINES Circus: Orph., Frisco, 26-Jan. 1  
 STAM, Orville: Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1; Forsythe, Atlanta, 3-8  
 STANLEY, Stan., Trio: Keith's, Dayton; Hipp., Cleveland, 27-Jan. 1; Grand, Pittsburgh, 3-8  
 STATUES, Five: Keith's, Prov., Jan. 3-8  
 STEDMAN, Al. and Fannie: Colonial, Norfolk, 23-25  
 Orph., Roanoke, 27-29; Orph., Savannah, 3-5; Orph., Jacksonville, 6-8  
 STEWART and Donahue: Keith's, Phila., Jan. 3-8  
 STONE and Hayes: Keith's, Boston  
 STUART and Donohue: Royal, N.Y.C.  
 SULLIVAN and Pasquella: Orph., Chattanooga, 23-25; Victoria, Charleston, 3-8  
 Orph., Savannah, 6-8  
 SURA T T, Valcaka, Co.: Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1  
 SWAN and Swan: Colonial, Erie, Pa.  
 TAKINESS: Jacksonville, 23-25; Forsythe, Atlanta, 27-Jan. 1  
 TALLMAN: Keith's Columbus; Keith's, Dayton, 27-Jan. 1; Keith's, Youngstown, 3-8  
 TANGO Shoes: Columbia, St. Louis, 26-Jan. 1  
 TANGUAY, Eva: Palace, Chgo.; Maj., Chgo., 26-Jan. 1  
 1 Grand Pittsburgh, 3-8  
 TAYLOR, Eva, Co.: Orph., Seattle; Orph., Portland, 26-Jan. 1  
 TERRY, Phyllis: Nelson; Keith's, Wash., 27-Jan. 1; Keith's, Phila., 3-8  
 THAIERO'S Circus: Keith's, Phila.  
 THURBER and Madison: Orph., Sacramento, 27-29; Orph., Fresno, 30-Jan. 1  
 THURBER and Thurber: Colonial, Norfolk, 27-29; Lyric, Richmond, 30-Jan. 1  
 TINY May's Circus: Victoria, Charleston, 23-25; Orph., Charlotte, 3-5; Orph., Petersburg, 6-8  
 TOGAN and Geneva: Prospect, B'klyn  
 TOONEY and Norman: Orph., Calgary, 26-Jan. 1  
 TOWER and Darrell: Hipp., Cleveland, 27-Jan. 1  
 TOYE, Dorothy: Orph., B'klyn; Keith's, Prov., 27-Jan. 1; Alhambra, N.Y.C., 3-8  
 TROVATO: Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1  
 TUCKER, Sophie: Keith's, Louisville, 27-Jan. 1  
 TUSCANO Bros.: Orph., Winnipeg; Orph., Calgary, 26-Jan. 1  
 TYES Three: Orph., Montreal, 27-Jan. 1  
 TYSON, Jean, Co.: Prospect, B'klyn; Keith's, Prov., Jan. 3-8  
 VADIE, Mlle., and Girls: Keith's, Youngstown; Hipp., Cleveland, 27-Jan. 1; Keith's, Boston, 3-8  
 VALENTINE and Bell: Maj., Chgo.; Columbia, St. Louis, 26-Jan. 1  
 VALLECITA'S Leopards: Orph., Montreal, Can.; Dominion, Ottawa, 27-Jan. 1; Temple, Hamilton, 3-8  
 VAN, Billy B., Co.: Shea's, Toronto; Temple, Detroit, 27-Jan. 1; Temple, Rochester, 3-8  
 VAN, Charles and Fannie: Maj., Chgo.  
 VAN and Bell: Orph., St. Paul; Orph., Winnipeg, 26-Jan. 1  
 VAN and Schenck: Keith's, Boston, 27-Jan. 1; Keith's, Prov., 3-8  
 VAN CLEVE and Pete: Keith's, Indianapolis, 27-Jan. 1  
 VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24  
 VASCO: Hipp., Cleveland, 27-Jan. 1; Keith's, Cinl., 3-8  
 VERNIE, Joan: Orph., Memphis, 26-Jan. 1  
 VERNON, Hope: Keith's, Phila.  
 VICTORIA Four: Prospect, B'klyn, 27-Jan. 1  
 VIOLINSKY, T. Maj., Milwaukee; Temple, Detroit, 27-Jan. 1; Temple, Rochester, 3-8  
 WAKEFIELD, Willa Holt: Columbia, St. Louis; Maj., Milwaukee, 26-Jan. 1  
 WARD and Faye: Keith's, Youngstown, 27-Jan. 1  
 WARD Bros.: Keith's, Cinl.  
 WARREN and Conley: Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1  
 WARREN and Templeton: Forsythe, Atlanta, 3-8  
 WATSON Sisters: Shea's, Buffalo, 27-Jan. 1; Shea's, Toronto, 3-8  
 WEBB and Burns: Keith's, Cinl.; Keith's, Dayton, 27-Jan. 1  
 WEBB and Moynaux: Keith's, Prov., Jan. 3-8  
 WEBER and Elliott: Orph., Kansas City, 26-Jan. 1  
 WEBER and Fields: Orph., Kansas City, 26-Jan. 1  
 WEEKS, Marion: Orph., Chattanooga, 27-29; Forsythe, Atlanta, Jan. 3-8  
 WEIMERS and Burke: Forsythe, Atlanta, 20-25; Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1  
 WELLING, Levering, Troupe: Forsythe, Atlanta, 20-25; Orph., Savannah, 27-29; Victoria, Charleston, 30-Jan. 1; Orph., Charlotte, 3-5; Orph., Petersburg, 6-8  
 WERNER-Amoros Troupe: Temple, Detroit; Temple, Rochester, 27-Jan. 1; Colonial, N.Y.C., 3-8  
 WESTON, Willie: Orph., Salt Lake City; Orph., Denver, 26-Jan. 1  
 WHEELER, B and B.: Keith's, Youngstown; Hipp., Cleveland, 27-Jan. 1; Colonial, Erie, Pa., 3-8  
 WHEELER, Trio: Keith's, Phila., Jan. 3-8  
 WHITE and Clayton: Colonial, N.Y.C.; Royal, N.Y.C., Jan. 3-8  
 WHITE, Carolina: Orph., Denver; Orph., Colorado Springs, 27-28; Orph., Lincoln, 30-Jan. 1  
 WHITE Hussars, Nine: Keith's, Indianapolis; Keith's, Louisville, 27-Jan. 1; Keith's, Toledo, 3-8  
 WHITE, Porter J.: Temple, Rochester  
 WHITFIELD and Ireland: Keith's, Balto., 27-Jan. 1; Prospect, B'klyn, 3-8  
 WILDE, Mr. and Mrs.: Royal, N.Y.C.; Keith's, Phila., 27-Jan. 1  
 WILLARD: Temple, Rochester; Colonial, N.Y.C., 27-Jan. 1; Alhambra, N.Y.C., 3-8  
 WILLIAMS and Wolfus: Orph., B'klyn; Royal, N.Y.C., 27-Jan. 1  
 WILLIAMS, Elsie, Co.: Shea's, Buffalo, Jan. 3-8  
 WILSON and La Noir: Orph., St. Paul; Orph., Winnipeg, 26-Jan. 1  
 WILSON Doris Co.: Colonial, Erie, Pa.  
 WOOD and Wyde: Keith's, Balto.; Temple, Detroit, 27-Jan. 1; Temple, Rochester, 3-8  
 WORTH and Price: Orph., Denver; Orph., Colorado Springs, 27-28; Orph., Lincoln, 30-Jan. 1  
 WRIGHT and Dietrich: Orph., Montreal, Jan. 3-8  
 WUERNTZ, Flying: Orph., Los Angeles  
 WYNN, Beadie: Keith's, Prov.; Royal, N.Y.C., 27-Jan. 1; Orph., B'klyn, 3-8  
 YANKEE and Dixie: Columbia, St. Louis  
 YARDY'S Les: Orph., Seattle, 26-Jan. 1



A Merry Christmas

# ANDREW TOMBES

Rolfe and Maddock  
Bride Shop Company

Direction  
MAX HART

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The Originator and Reviver of the  
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Six Months at Jardin de Danse Last Season  
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## ISABELLE JASON

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**GRACE FISHER**  
THE SUNSHINE GIRL  
BOOKED SOLID

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In "A REGULAR ARMY MAN"  
By Channing Pollock, Kennel Wolf and Clifton Crawford  
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—AND—  
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Presenting "THE DICKEY BIRD"

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Repeating Our Success of Former Seasons

Direction CHAS. LOVENBERG

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with Claude Chillingwater

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Management HOWARD THURSTON

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Presenting Songs Worth While

Direction EDWARD S. KELLAR

## NEIL PRATT

IN VAUDEVILLE

Care Max Hart



# MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### ON SEEING SCREEN SOUNDS

FEW directors or actors seem to realize the close and intimate relation existing between the two senses of seeing and hearing. As applied to moving pictures, sound can be seen even when it cannot be heard, and the human mind is so constructed that to see a sound is almost as vivid as to hear it. To see an action on the screen which is impossible of execution without the accompaniment of sound, when the action of the play demands absolute silence, is not only ludicrous but absurd, and if both actors and directors could realize how the tenseness of some of their most carefully thought-out situations are rendered ineffective by what can be characterized only as crass carelessness they would devote more care to the complete elimination of this foolish incongruity.

In a recent picture a young wife enters a room, which she believes to be vacant, and for several minutes stands in the foreground, by most expressive acting conveying her thoughts to the audience. Standing in the corner is her husband. He is breathing violently, his chest is heaving; his right arm moves back and forth until it hits a rocking chair and starts it moving. All of his actions and gestures must be accompanied by sound. At the end of four or five minutes the wife turns, for the first time sees him, and, with a start of surprise, jumps back. The whole situation is absurd, for the action of the husband has been so noisy that his wife would have been apprised of his presence the moment she entered the room. Thus has a big emotional scene been rendered ridiculous.

In another picture two detectives are trying to locate a band of thieves. After walking about on a tin roof with the tread of elephants, they pick up a heavy trap door and throw it violently back. It falls on the roof with a visible if not audible crash. Imagine where the thieves in real life would be by the time the detectives had entered the place, after announcing their coming with such a fearful racket! And again, a young couple were trying to hide. The plot demanded that they exercise the utmost quiet. In running up a flight of stairs, instead of stepping on the thick stair carpet in the center, they ran carelessly up the uncovered portion of the steps. The whole sense of the action for at least one hundred and fifty feet of film was made ineffective by that little action.

And so it goes on. In nearly every picture that is thrown on the screen there is some little incongruity of this kind, some little action on the part of some member of the cast that cannot be made without the accompaniment of sound, made at a time when silence is one of the prime requisites for the proper exemplification of the action. It only requires a little care on the part of the actor, a little closer observation

on the part of the director, and this little but important fault in nearly every picture can be effectually eliminated.

"Every little movement has a meaning all its own. Every thought and feeling by its screening may be shown. Preserve the picture unities, together with your peace. But when you're playing silence don't film the Big Noise."



THE MIRROR'S "MERRY CHRISTMAS" GIRL

As a rule our representatives have been treated with utmost courtesy by the film companies, but the first case of discourtesy came to our attention this week. A man was sent to get a Christmas story from one of the larger companies in the city. To supply his wants a "press sheet" was handed to him, with the comment that it contained all the Christmas stories. "Stills" would be sent if they were on hand, he was told. Judging from the amount of press matter this concern sends out it is more than desirous of obtaining publicity. But when Opportunity, in the person of a humble picture reporter, knocked at the door, he was treated like a hobo. Needless to say, he turned in no "Peace in Picture Studios, Good Will to Publicity Men" story—and we shall not require him to risk a repetition of the experience in order to repair the omission. We will simply fill that space with a select picture of a pleasant lady who, for lack of her name, we will christen "Mary Christmas," and credit to Everybody.

## "AN APPEAL TO CAESAR"

IN the foregoing number of THE MIRROR we published a letter from MARC EDMUND JONES, requesting a regular review of a generally rejected scenario, which he has printed at his own expense for select circulation. Such frankness—for few screen authors of Mr. JONES's standing would admit that they

nario editor, doomed to select stereotyped stories to suit certain stars, in set number of reels. Therefore, when even as popular photo-playwright as Mr. JONES began with Apocalypse as a prologue and works gradually back to Genesis through eighteen "periods"—(of unknown footage)—we can readily "visionize" the distracted Scenario Editor—his sober senses fairly "reeling"—putting a polite rejection slip into the script and mailing it back to MARC EDMUND—collect.

It is highly probable that the Rosicrucian Brotherhood will understand and appreciate "The New Genesis" much better than scenario editors, who are only "blind worms of the still."

Nevertheless Mr. JONES has produced a highly imaginative work, and whether it is ever screened or not we shall await with interest its appearance in novelized form when, detailed in dialogue and description instead of acting pictures, it may approximate more nearly the author's ideal. In brief, he imagines the destruction of modern civilization, as Atlantis was destroyed; but before this doom is executed Inri, the Guiding Spirit of the Earth, is permitted to select some tried and tested human beings to start a new race. The selection of a hunchbacked inventor, a blind woman, a fallen girl and a young "malefactor of great wealth" strikes the modern DANTE who accompanies him as strange, and he asks Inri:

"Why, of all people, do you select these?"

To which Inri responds:

"Each soul is put through as much as it can stand. The worse the conditions, the stronger the soul that conquers them."

This is truly a tremendous theme, and we earnestly hope that it will not duplicate DANA BURNETT'S "Genesis."

### GENESIS

(Dana Burnett in Evening Sun.)

*I began to build . . . I know not when  
A world beyond the world of men.*

*As soon retrace the spider's spinning  
As find again that vague beginning—*

*I think there was a grass-grown hollow,  
And twilight and a wild-wing'd swallow*

*Soaring against the early stars  
As though to burst their tangled bars!*

*Day was a captive in the West  
And from the lamp she bore to rest*

*The last, slow silver of the hour  
Fell downward in a blinding shower,*

*And at my feet . . . or so it seems . . .  
There lay a tumbled heap of dreams!*

cherished any rejected scenarios)—and such enterprise—for few of what WILLIAM LORD WRIGHT calls "Near Photo-playwrights," have the price to pay the printer)—deserve the reward requested.

But writing a review of an unscreened photoplay is very much like criticising a printed drama solely from the stage directions. We have only the bald framework of the theme, unclothed with the pictorial language of the screen; therefore its effect upon the spectator, which the good reviewer is supposed to consider together with the technical qualities of the film, must be left entirely to his own imagination. In such a case it would seem wiser to "appeal from Caesar sober to Caesar drunk," for it requires an inflated if not an inflamed imagination to follow Mr. JONES'S flights of fancy throughout "The New Genesis." We can readily imagine its effect upon the average sce-



## EDISON WITHDRAWS FROM GENERAL FILM PROGRAMME

Arrangement Probably Temporary—Will Release Two Features a Month Through Kleine-Edison Service



ALMA HANLON,  
Starring in Biograph Features.

### ATLAS FILM FLARE-UP

Mecca Building Proves That Modern Fireproof Construction Withstands the Test

The long-anticipated fire in the Mecca of the film companies, at 1600 Broadway, occurred on the stormiest Saturday of the waning year, and was a spectacular, although not serious, affair. The fire started in the Atlas rooms on the fourth floor, where Harry Gilmore was rewinding a film. He claims that it was caused by short circuit of an electric light. However, there was a lively flare, causing \$30,000 damage, principally to the Universal, on the floor below, which was deluged with water from the automatic sprinkler system. Half a dozen firemen were overcome by the film fumes, and Rector's restaurant, on the ground floor, was transformed into a temporary hospital de luxe.

There was considerable excitement among the numerous film companies in the Mecca Building, but when they realized that the fireproofing was withstanding the test, they calmed down and took their turns at the elevators. Starter Jack Williams and his assistants kept traffic moving on schedule, and the cigar dealer in the lobby sold lots of antidotes for smoke. Altogether, the affair was rather fortunate than otherwise, since it proves that fire prevention measures, coupled with sensible behavior on the part of people who decline to become panicky on any provocation, usually avoid the long-threatened "film holocaust."

### HELEN IS TOO "HAZARDOUS"

Helen Gibson, the daring "railroad girl" learned last week that there is something in a name after all. About a month ago Miss Gibson made application for a large insurance policy and was wondering over the delay in receiving it until the mail brought a formal notification that her application had been rejected on the ground that she was engaged in an "extra hazardous vocation," and was consequently an "unsound risk." As the Kalem series in which Miss Gibson is featured is known as "The Hazards of Helen" the legal phraseology of the insurance firm seemed singularly appropriate.

### BILLY SHERWOOD WITH EDISON

Billy Sherwood, the New Orleans actor-athlete, who played the juvenile in Kleine-Edison's "The Danger Signal" and the juvenile heavy opposite Marguerite Courtot in "A Night of Terror" in Kalem's "Ventures of Marguerite," has been engaged by Edison to play the juvenile lead opposite Grace Williams in a three-reel Edison drama.

### FATHERS OF "THE FAMILY"

The Vitaphone Family is the name of the attractive snappy new house organ issued weekly by the Vitaphone Company. The Family is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitaphone Company, and besides containing a great many "Don'ts for directors, actors, cameramen, etc.," it contains some valuable information on the proper making of pictures.

### BRIGHTWATERS WARMING

The new Vitaphone studio at Brightwaters, Long Island, recently built for the use of Ralph Ince and his company of players, was officially opened last week by a housewarming in which Ince and his wife acted as host and hostess. The new studio was formerly the Forester's Lodge, two stories high and with floor space enough to permit deep sets. It is thoroughly equipped in every particular, and the staff of workers make their homes nearby.

For the present and until further notice the Edison Company will not release its product through the General Film Company. This startling announcement follows very closely on the previous one in which this company materially curtailed the number of pictures it was releasing through this channel. The announcement is further made that Edison will not make any short length pictures until further notice, but will center its activities on the production of two five-reel features each month, to be released on the Kleine-Edison Feature Service.

This is a complete change of policy for the Edison Company. It was only a few short months ago when this company positively refused to make a picture more than three reels in length, and it was authoritatively stated at that time that it would never enter the feature field. Then came the announcement of the Kleine-Edison Feature Service and the embarkation on the manufacture of lengthy pictures, and now comes the announcement of a complete withdrawal from the short length picture market.

C. H. Wilson, vice-president and general manager of the Edison Company, in speaking about the new move, said: "This new policy does not mean that the Edison Company is withdrawing from the General Film, or that it is in any way dissatisfied with the service of releases as supplied by that company. The Edison Company is in perfect harmony with the General Film in every way, and is entirely satisfied with the new reorganization plan. It does mean that, with the reorganization of the Edison studios, they have not the facilities for turning out more than two five-reel feature pictures each month. When this reorganization has been completed it is very probable that Edison will once more enter the field of the small picture. When such time comes the output will undoubtedly be released through the General Film Company, as in the past."

General Manager Leonard McChesney, of the moving picture department of the Edison Company, refused to make any statement relative to the announcement, and was also silent as to the reason for the withdrawal of the Edison Company from the General Film. J. A. Berst, president of the General Film Company, said that he could make no statement at present, but that as soon as the schedule of releases of his company was completed and revised, that the Edison Company would probably be represented. He was also emphatic in stating that there was no friction between the two companies.

The official statement sent out by the Edison Company follows:

Following close upon the announcement from the Edison Company that it would reduce its output through the General Film Company to one three-reel picture per week, comes the most recent announcement to the effect that Edison has withdrawn all releases through that company. This new order applies to "Blade of Grass," "The Matchmaker," "Celeste of the Ambulance Corps," and "The Duel," all of which were scheduled to appear on the General Film Company programme the latter part of December or the first part of January. This announcement is contrary to the advertised announcements, and leaves the Edison Company releasing no pictures whatever through the General Film Company. But the Edison studio will go on, as usual, devoting itself to the production of two five-reel features each month, which will be released on the Kleine-Edison feature service.

The schedule of releases on this service will include "The Catpaw," on Jan. 12, featuring Miriam Nesbitt and Marc McDermott; "The Innocence of Ruth," on Jan. 25, featuring Viola Dana and Edward Earle; "The Crucifixion of Phillip Strong," on Feb. 9, featuring Mabel Trunnelle and Robert Connors, and "At the Rainbow's End," on Feb. 23, featuring Carroll McCormack and Richard Tucker.

### THIS IS SOME AD.

Selig-Tribune Promises to Be "The World's Greatest News Film"

CHICAGO, ILL. (Special).—The greatest advertisement ever carried in Chicago, and at a time when metropolitan newspapers space commands a decided premium, will appear on Sunday, Dec. 26. The Chicago Tribune is to print and issue a four-page supplement in all its Sunday editions, presenting to its half a million or more readers in all sections of the United States the policies and aims of the Selig-Tribune.

The Selig-Tribune, to be known as "The World's Greatest News Film," will be released twice every week, beginning Monday, Jan. 3. The news film will be manufactured and released by the Selig Polyscope Company, and will supplant the Hearst-Selig News Pictorial.

The co-operation of the Selig Polyscope Company and the Chicago Tribune in the preparation of a news film cannot but produce unusually interesting results. The Chicago Tribune's army of trained correspondents, war photographers and cameramen, located in all sections of the world, and the Selig Polyscope Company's deserved reputation for artistic films will have only one result—namely the release through the General Film Company of a "reel newspaper" which will possess the "pep," "punch" and power.

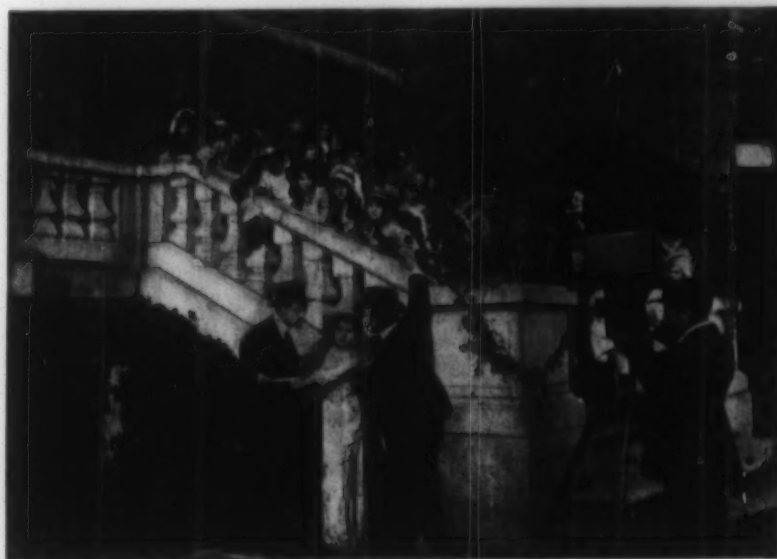
### GRIFFITH IN GOTHAM

Great Triangle Director is Completing "The Mother and the Law"

D. W. Griffith made a flying trip to New York for three days on business connected with "The Mother and the Law." Mr. Griffith came here direct from his old Kentucky home, where he had been summoned to the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices at 71 West Twenty-third Street. He expressed himself as pleased with the way large numbers of new theaters are being signed up for the Triangle service. Among other things he remarked that "Don Quixote," starring DeWolf Hopper, was one of the best productions recently made by Triangle, and the reviews confirmed it.

From the fact that "The Birth of a Nation" closes at the Liberty Theater, on Jan. 8, to be followed by a musical comedy, it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be disclosed here until spring. He will put the finishing touches on his return to the Coast. The project of staging "The Holy Grail," by Mr. Griffith, is only tentative as yet, he declared.



STAGING A SCENE FOR PATHE'S NEW SERIAL, WITH THE UNTERMYER MANSION AS A BACKGROUND.



EVELYN SLADE.

This is pretty and clever Evelyn Slade, the four-year-old movie actress, who is seen with Mary Pickford in "The Foundling" and John Barrymore in "The Red Widow." Miss Pickford says of her: "Of all the little artists I have ever worked with, I consider Evelyn superior to them all. Her precise methods in her every action and her desire to 'lead them all' when it comes to picking kid roles, foretell a successful theatrical career for this little actress. At the proper time she has the merriest facial expression I have ever seen, and then again she can be the most wearisome orphan, as in 'The Foundling' in which I have also appeared. Evelyn Slade will be a first rank star some day, whether in the movie or legitimate field I cannot tell."

### FLAGGED A FOOLISH LAW

Motion Picture and Aldermen Go to the Board Together

The Motion Picture Board of Trade has won its first victory, a victory that will have the utmost importance on the industry as a whole. It has succeeded in keeping what to all intents and purposes appeared to be a very pernicious film ordinance of the statute books of the city. The credit for the victory belongs to J. W. Binder, executive secretary of the board, and William M. Seabury, the general counsel. The ordinance in question provided among other things that "there shall be no stage or scenery in a motion picture theater or open air motion picture theater. For the purpose of this article the word 'stage' shall be construed to mean any raised platform capable of bearing one or more persons whether or not it has a proscenium opening or arch or is supplied with footlights or whether or not there are dressing-rooms on the premises."

It was pointed out that if this provision meant what it said, the Strand and Vitaphone, as well as hundreds of the larger theaters now showing motion pictures as part or all of their programmes, would be obliged to tear out their stages. They also proved to the satisfaction of the committee that because of the progress that has been made in presenting motion pictures, a stage with its proper setting was an indispensable part of the modern picture theater and that the fire risk was not increased thereby.

Frank H. Richardson, an expert on projection, spoke on the protection afforded to spectators in moving picture theaters by the stage which made it impossible to bring any of the seats nearer than twenty feet from the screen.

Samuel H. Trigger, representing the exhibitors of the Bronx; William Brandt, speaking for the exhibitors of Brooklyn, and Lee A. Ochs, of the Exhibitors' League, also opposed the passage of this objectionable and unreasonable section, as did also Carl H. Pierce, of the Oliver Morosco Photoplay Company, and attorneys representing the Keith and Fox theaters.

After hearing the arguments the committee went into executive session and voted to table the ordinance. This is a distinct victory for the newly organized Motion Picture Board of Trade, which represents motion picture interests aggregating approximately half a billion dollars covering all branches of the industry. It also shows that our city Solons deserve the name when appealed to in a sensible way by sensible men.

### ANYBODY CAN FILM KELLY

John T. Kelly will leave the Vitaphone Company when his contract with them expires, which will be on Jan. 1.





VELMA VIRGINIA WHITMAN

The South, with all its gracious charm and chivalry, has a worthy representative in Miss Velma Virginia Whitman, who has just terminated a successful engagement as leading lady with the Western Lubin company. Miss Whitman was born in Richmond, Virginia, and is an ideal type of the Southern lady. A thorough course of training on the legitimate stage, in stock, and in the leading role of "The Servant in the House" under Henry Miller, has been used to advantage by Miss Whitman in her work before the camera. She has portrayed every type of lead from a society girl to an Indian maid, and has cheerfully fulfilled the more hazardous duties of picture acting. Miss Whitman is at present in the East, enjoying a well-earned vacation, and is undecided as to her future plans.

## O'CONNOR ON THE SCREEN

Eddie O'Connor, one of the veterans of the screen, has just finished a five months' engagement with the Wharton, Inc., of Ithaca, N. Y., where he created the part of "Onion Jones" in "The Adventures of J. Rufus Wallingford," a series of fourteen episodes, for the Pathe Gold Rooster programme, supporting Burr McIntosh and Max Fisman. He also appeared as the butler in "The Lottery Man," supporting Thurlow Bergen, "Barney" in "Hazel Kirke," supporting Pearl White; Bruce McRae and William Riley Hatch. Eddie has had much experience in motion pictures, having been for five years with one firm—the Edison—playing most of the comedy leads with that company. He has created and played more comedy parts on the stage and screen than is usually allotted to a theatrical life. For six years he has succeeded in pleasing the public with good, clean comedy, as his mail from exhibitors and picture fans will attest. His permanent address is the Screen Club.

## NEW STRAND AT AURORA

AURORA, ILL. (Special).—The new Strand picture house to be devoted exclusively to Triangle films was opened this week. It was a gala affair, and displayed something absolutely unique and original in the way of picture houses. Manager Rubens is to be congratulated indeed, for his handsome house. Pictures shown were Douglas Fairbanks in "The Lamb," and Raymond Hitchcock and Mable Normand in "My Valet."

The Paramount pictures of the week at the Aurora are divided between three stars, Margaret Clark in "Prince and Pauper," Mary Pickford, in "Rags" and Edna Goodrich in "Armstrong's Wife."

## OLD EDISON ACTOR DEAD

William L. West, the veteran Edison character man, died rather unexpectedly at his home last Thursday. Although not in the best of health he worked at the studio almost to the last. He was born in Wheeling, W. Va., sixty-two years ago and passed thirty-two years in the theatrical profession before he went with the Edison Company six years ago. He is survived by a widow and two sons.

## BALM FROM BALSOFER

Frederick G. Balshofer, director of the Metro Film Company, was sued in the Supreme Court for \$50,000 damages for breach of promise by Belle Helvitz, a movie actress known as Belle Herbert. The complaint charges that Balshofer promised in 1909 to marry Miss Herbert and has since repudiated the agreement.

## KINSILA SUES UNIVERSAL

Edward B. Kinsila, of Port Jervis, N. Y., has brought an action against Universal Film Company for \$10,100 for services alleged to have been rendered by him, in preparing plans and specifications and in supervising the work of construction of a studio and laboratory for the company, at Leonia Heights, N. J.

## LOOKED IN THE MIRROR

Hector Streyckmans Shows the Officers Through the Model New Studios

The officers and directors of the Mirror Films, Inc., made a visit to the company's new studios at Glendale, L. I., last week. Headed by Clifford B. Harmon, president of the corporation, and William C. Toomey, vice-president and general manager, a complete inspection of the plant was made. It was decided that there was space enough to accommodate four producing companies. Work will be commenced at the beginning of the New Year. Among those in the party were Frank S. Hastings, Joseph Howland Hunt, John W. Houston, Blch G. Hollaman, Captain Harry Lambert, Andrea de Seguro, A. A. Anderson, and Harry Rowe Shelley.

They were piloted through the studio by Hector J. Streyckmans, the studio manager, who was Mr. Toomey's right hand man when he was vice-president and general manager of the Mutual. He is considered one of the best men that could be obtained for this important position, as he has been through every phase of the moving picture business. His first association with pictures was as managing editor of the "Show World," and later he organized the International Projecting and Producing Company, one of the first of the independents. Later he had an executive position with the New York Motion Picture Company for three years, and was a part of the Mutual organization under Mr. Toomey from its inception, leaving that company to organize and manage the Pasquall American company, now the Picture Playhouse company.

## MARGUERITE WITH GAUMONT

Marguerite Courtot, whose "Adventures" formed one of the most sprightly series of the films, has hearkened to "the call of the South" and celebrates Christmas by starting for Jacksonville, Fla., where she will begin a series of five-reel feature productions for the "Edition de Luxe" of Mutual masterpieces. General Manager F. G. Bradford, of the Gaumont Company, engaged Henry J. Vernot as director and Andre Balatier as cameraman for Miss Courtot's features, so when taken in the atmosphere of the old South we may expect a distinctly Gallic flavor to these films. The first release may be expected in February, for these expert picture makers will not delay for anything, excepting possible bad weather.

## "VIRTUE" GETS ITS OWN REWARD

The feature production of the Franklin Film Company, called "Virtue," has been banned from showing in New York city by Supreme Court Justice Plazek. The case came before him in an attempt to have a temporary injunction obtained by the company restraining License Commissioner Bell from interfering with the showing of the picture, made permanent. The court announced that it would be contrary to public morals to permit the film to be exhibited after Assistant Corporation Counsel Nicholson had read the company's own phrases from the advertising matter of the film.

## COMING TRIANGLE PLAYS

The Triangle Film Corporation announces among the new feature plays of the early part of the New Year: Orrin Johnson in "D'Artagnan," William S. Hart in "Hell's Hinges," Willard Mack in "The Conqueror," Bessie Barriscale and Bruce McRae in "The Green Swamp," Mae Marsh in "Hoodoo Ann," Wilfred Lucas and Mary Alden in "Acquitted," Norma Talmadge and Seena Owen in "Martha's Vindication," Sam Bernard in "The Great Pearl Tangle," Chester Conklin in "Dizzy Heights and Daring Hearts." These are only a few of a long list of thirty or forty plays that might be named.



MAUDE FEALY CELEBRATES CHRISTMAS IN "BONDWOMEN."

## DISTRIBUTING STOCKINGS

Edna Hunter Leads a Special Corps of "Filmy Clausesses"

Edna Hunter has enlisted the services of a score of other actresses for Christmas morning charity.

They call themselves the Santa Clausesses and will distribute Christmas stockings filled with goodies, direct from the giver into the hands of the little ones who lack them.

Christmas morning at eleven they will all meet at the corner of Forty-third Street and Broadway, load up with the packs of stockings, and each drive off to a certain corner in some poor district and distribute a stocking apiece to the children waiting there on the corner. Children whose chimneys are too narrow or out of the way for Santa to use will be visited during Christmas week.

Among those assisting Miss Hunter are Lois Clark, Hazel Sexton, Adele Rowland, Virginia Norden, Helene Wintner, May Naudain, Edith Decker, Reva Greenwood, Geraldine O'Brien and others.

## ANN MURDOCK AS "TRENTONI"

Ann Murdock, late leading woman in "A Pair of Sixes," will appear as "Trentoni," the feminine lead in "Captain Jinks of the Horse Marines," with Richard C. Travera, who has the title role in Essanay's film version of Clyde Fitch's historic comedy, "Captain Jinks" was first produced in 1900 and was the first starring vehicle of Ethel Barrymore, who appeared in the role which Miss Murdock will fill in the photoplay version. The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

## WALTHALL'S XMAS VACATION

Henry B. Walthall, leading man for Essanay, is giving himself and his people a rare Christmas gift. He has left for Alabama to spend the holidays and will remain a week. This is Mr. Walthall's first trip home after five years' absence. The last time he was there the people of his home town sympathized with him for his insanity in giving up the stage for the new medium. Since "The Birth of a Nation," however, they have changed their opinions.

## LOIS MEREDITH WITH PATHE

Donald Mackenzie has secured Lois Meredith for his Pathe production, "The Precious Packet." Miss Meredith followed Laurette Taylor in the leading role of "Peg o' My Heart," was featured in "Help Wanted," and played "Modesty" in "Everywoman." "The Precious Packet," in which Miss Meredith is featured, was written by Fred Jackson, and is on the Pathe Gold Rooster Programme.

## MARIE DORO MARRIED

Though a romance was long suspected by their many friends, the news has just been flashed across the Continent from California that Marie Doro and Elliott Dexter are married. Mr. and Mrs. Dexter will reside at 11 East Fifty-fifth Street, New York city, after Christmas, when Miss Doro returns East to star in the Famous Players Film Company's adaptation of Sardou's great drama, "Diplomacy."

## BARRYMORE PIN MONEY

Ethel Barrymore renewed her contract with Metro during the last week. She agrees to work in four pictures each year for the next three years at a stipulated price of \$40,000 for each picture. She will commence work in her next offering about the middle of January, but it cannot be definitely announced at the present time just what her next production will be. Six or seven plays have been selected by the Metro company and submitted to Miss Barrymore for her to make the selection.



BIG XMAS MOVIE PARTY

Virginia Pearson, the Vitagraph star, will make one hundred poor children happy Christmas Day by inviting them to "A Xmas Movie Party." After they have been entertained at the theater each boy and girl will be given a little present to take home and every effort will be made by their charming hostess to make each tiny tot's heart glad and the event one long to be remembered.

## FLORIDA FILM FLASHES

Hazel Dawn and Hazelle Burgess Both Play "My Lady Inco"

JACKSONVILLE, FLA. (Special).—Hazel Dawn and her company, under the direction of Sidney Olcott, are here for a few weeks, working on "My Lady Inco."

The Palm Motion Picture Company has secured a location in Riverview suburb.

The Equitable Film Company took advantage of the presence of the Con T. Kennedy Carnival attractions in the city and secured several scenes for their release, "Babette of the Bally-Ho," in and around the tents. Several of the carnival teams took part.

Mr. and Mrs. Alexander Gaden have joined the Gaumont colony here, and ten new members are expected in a few days.

A company of Kinemacolor players, under the direction of D. H. Turner, as manager, are here for a short stay. "Our American Prince" is in preparation, and the company includes Roy Sheldon, Mr. and Mrs. Bradley Barker, John F. Glendon, Miss Hawley, Arthur Donaldson, Harry Knowles, William J. Harrison, F. B. Verney and L. H. Miller.

Members of the Eagle Film Company, accompanied by Manager W. J. Dunn, arrived a few days ago and include Ethel Adamson, Rex Adams, Myles McCarthy, Virginia Lee, Beatrice Benton, Charles Sharp, Richard F. Carroll, Mrs. Miles McCarthy and Mr. and Mrs. M. D. Joseph. President A. S. Roe had a large floral horseshoe in the lobby of the hotel awaiting their arrival.

Things at the Eagle Film City, at Arlington Heights, are booming. The open-air studio is completed, and work is progressing rapidly on other buildings and the grounds.

Hazelle Burgess, of the Hazelle Burgess Players (stock), was initiated at the Gaumont studio; her first picture experience was as an extra leading lady, unknown to anyone.

The Film Hall given by the management of the Seminole Hotel in honor of the motion picture players was a most successful affair. The attendance was so large dancing was almost impossible.

The dinner-dance at the Mason Hotel for the players was also well attended.

Trips are being made to St. Augustine by several companies to secure the quaint settings offered by the old city.

E. O. UDEMANN.

## MORE FORD COMEDY

The offices of Hugh Ford and Adolph Zukor, President of the Famous Players Film Company, adjoin each other. They are connected directly and by a hallway. As Mr. Ford started out the door into the hallway for the purpose of consulting Mr. Zukor, the latter opened the door between the rooms and started to speak to Ford only to find "the bird had flown." Then, as Mr. Zukor started for the hall door, Ford returned and made a frantic dash for the connecting door. "The Hanlon Brothers made a fortune doing this," gasped Ford as he started in pursuit of the disappearing president.

## GOETHE GOES TO GERMANY

C. M. Goethe, brother of H. Taubner Goethe, president and general manager of the Palo Alto Film Corporation, and representing the city of Sacramento, Cal., is one of Henry Ford's guests on the Peace expedition to warring Europe. Mrs. Thomas Edison, Mr. Ford and Mr. Goethe are associated in the national playground and recreation movement. Both the Goethe brothers are old residents of Sacramento, but they claim relationship to the great German poet.





### SLAUGHTER OF SERBIA

Edward L. Fox Brings the First Films From the Balkan Front

Edward Lyell Fox, war correspondent and author of "Behind the Scenes With Warring Germany," is back from Europe, where he acted as special envoy for The American Correspondent Film Company. Mr. Fox is the first movie correspondent to take pictures depicting the German operations in Serbia. Early in October he was tipped off that Bulgaria was to enter the war on the 14th of that month. He immediately left for Sofia by way of Roumania. At Bucharest he experienced great trouble with the military authorities and narrowly escaped having his camera outfit confiscated. The Roumanians have not forgotten the meddlesome activities of certain war correspondents during the last Balkan war, and consequently a correspondent there is about as popular as the plague. Fox, however, finally managed to make his way to the Bulgarian capital, where he obtained permission from the foreign office, through the German Minister Micheles, to accompany the Bulgar-Germanic forces in their mighty effort to crush the Serbs.

These pictures he brought back to America with him. The later Serbian films are expected here within a few weeks, the delay being due to the Bulgarian censorship rule prohibiting the release of war pictures until sufficient time has elapsed to render their military value negligible.

### WHAT IS A GOOD PICTURE?

A GOOD PICTURE—we are speaking of dramas and comedies—must, first of all, tell an interesting story, and it must tell it clearly and well.

It must be real in all its details. If the home of a society leader or a millionaire is shown, it must actually be the counterpart of such a home in real life, and not a cheap, haphazard imitation that insults your intelligence. It must be photographed clearly, and each scene must be easy to see. It must be well acted, so that those who see it are carried into its atmosphere without feeling that they are looking at a sham. It must be a clean picture that anybody's mother or wife or sister or daughter can view without a blush. It must have good, strong, red-blooded action, and it must have suspense and continuity.—METRO MAGAZINE.



GEORGE HEBAN AND MAURICE TOURNEUR.

HARKENING TO THE MIRROR's recent call for "stills," Director Maurice Tournour stepped into the Cooper-Hewitt long enough to compose, together with that other photographic "genius," George Heban, the accompanying ideal "still." Thanks are due, and comment is needless. This "still" both points the moral and adorns the tale—and is good photographic copy into the bargain. M. Tournour was an artist, trained in the studios of Paris,

### ANOTHER PATHE SERIAL

"The Iron Claw" will Feature Pearl White, Creighton Hale and Sheldon Lewis

Pathe has become known as "the house of serials." Certainly that enterprising organization has more successful serials to its credit than any other in the motion picture business, and it was one of the very first to make one, "The Perils of Pauline," having been begun about two years ago. The first episode of "The Red Circle" was released on Dec. 18. Now comes announcement from Mr. Ramirez-Torres, Assistant Managing Director of Pathe, to the effect that shortly after New Year's will be released another serial, "The Iron Claw," by Arthur Stringer, the well known novelist, and Geo. B. Selts.

It is interesting to note that Mr. Stringer's work was selected on its merits from a large number of manuscripts submitted by some forty-seven different authors, among them many of national reputation. It is a strong story of mystery and love, with the hero's identity kept in mystery until the last moment. Many of the scenes are laid on an island off the coast of South Carolina.

"The Iron Claw" will be in twelve episodes of two parts each. It will be produced by the Feature Film Corporation, and directed by Carroll Fleming, formerly stage director of the Hippodrome, under the supervision of the master director, Edward Jose. The principals of the cast have been determined by the numerous letters which have been received by Pathe from exhibitors and movie fans all over the country, requesting that Pearl White, Sheldon Lewis and Creighton Hale of "The Exploits of Elaine" fame be featured in another serial.

### FUND ACTORS FOR THE FILMS

The National Campaign Committee of the Actors' Fund of America, headed by Mrs. Florence O'Neill, the chairman, appeared in moving pictures for the first time, when the representatives of the various animated weeklies caught them as they were leaving the Hotel Astor in a flock of automobiles to invade Wall Street and the financial district for the initial levy of their \$1,000,000 endowment fund. The various members portrayed their individual parts with nerve and with distinction, and by their "sang froid" and manner of utter indifference would lead one to believe that appearing before the eagle eye of the camera was an old and familiar experience.

It is to be hoped that the various companies will not forget to remember all of the ladies of the committee when salary day comes around. Every little bit helps to swell the fund, even if it is only the remuneration of an extra person for one appearance.

### AN 85 YEAR OLD CENSOR

PROVIDENCE, R. I. (Special).—After New Year's the students of the Woman's College at Brown University are to have the local drama censored for them. Plays and moving pictures given at the Providence theaters will be viewed by a committee of the college, consisting of Dean Lida Shaw King, Mrs. W. H. P. Faunce, wife of President Faunce, and Miss Sarah E. Doyle. Miss Doyle, although nearly eighty-five years old, is still active, represents the Rhode Island Society for the Instruction of Women, formed a number of years ago to assist poor girls to a college education.

### TIPS TO THE EXHIBITORS

Selig Shows How to Utilize Local Advertising Values in His Releases

Some exhibitors of motion pictures undoubtedly overlook many opportunities to cry their own wares to the best advantage. There are many and varied ways to uphold the business standard and even to crowd the theaters on dull days. The following ideas submitted by the Selig Polyscope Company may prove valuable to many exhibitors:

"Any good newspaper department editor will only be too pleased to learn of items having local color. Take the example of the Zanesville, O., newspapers and motion picture exhibitors. Otis Harlan, the comedian, in the days of his youth, resided in Zanesville and is known to thousands. The 'fellow townsman' idea was worked profitably in Zanesville and the newspapers published columns of matter on the Selig Red Seal play, 'A Black Sheep'."

The Selig Company informed the Commercial Club, of Tombstone, Ariz., that that city would be exploited in "A Black Sheep." Back came letters from Tombstone newspaper editors, saying they wished to do all they could to keep "old Tombstone on the map," and they played up "A Black Sheep" to the benefit of the exhibitors presenting the film.

The V-L-S-E Exchange at Pittsburgh, Pa., the home of Mary Roberts Reinhart, author of the Selig play, "The Circular Staircase," invited Mrs. Reinhart and her friends to see the filmed version of the great mystery story. The invitation was accepted; Mrs. Reinhart wrote a review of the production, the local newspapers took cognizance, and the exhibitors ultimately profited by the unusual publicity.

"The Chronicles of Bloom Center," the Selig series of rural plays, discovered a real town by that name, and local interest will carry the series through to great and profitable success in that section.

When requested, the Selig Company informs exhibitors in towns where there reside authors of Selig plays of forthcoming productions written by those authors, and home pride and local interest invariably brings greatly increased patronage. One exhibitor always displays the author's name on a big banner stretched across the street like this: "Written by Jim Jones of Our Home City."

We wonder if some energetic exhibitor in Indianapolis, Ind., the home of Meredith Nicholson, played up that fact when the Selig Red Seal play, "The House of a Thousand Candles," was shown there? We wonder if some live wire exhibitor in Buffalo, N. Y., invited Anna Katherine Green to view the Selig production of "The Millionaire Baby," and then announced in the newspapers that the "famous authoress of the play had been invited to appear?"

These all may be little details, but by caring for the little things, the big things take care of themselves. It all contributes to bigger movie audiences and bigger profits for the exhibitor who keeps his eyes open.

### EVERY THREE WEEKS

"The Salamander" the First of B. S. Moss's Monthly Features

Following the private showing of the latest B. S. Moss feature, "The Salamander," at the Regent theater, when it was highly commended by the committee of the National Board of Censorship and passed without a single cut being made, comes the announcement that the Moss company will produce a feature picture each month.

"The Salamander" will be the release for December; some time in January will come "One Day," an adaptation of Elinor Glyn's sequel to "Three Weeks"; in February is scheduled an adaptation of Eugene Walter's successful play, "The Undertow," and "Boots and Saddles," another Walter play, is scheduled for March. "Rose-dale," the play which brought fame and fortune to Lester Wallack, a decade ago, will be the April release, and in May will come an adaptation of Edward Peple's play, "The Call of the Cricket." The releases for the remaining months of the year will be announced in the near future.

A competent publicity department has been established and a special house organ called the Moss Messenger, has been organized for the aid of exhibitors booking these attractions.

### FRIEND OF THE RAILROADS

Sol L. Lesser, president of the All-Star Features, Distributors, Inc., operating on the Coast and through the Middle West, is in New York to close contracts for several large feature productions.

This is Mr. Lesser's fifth trip this year. He estimates that ten percent of his profits are paid out annually for railroad fares. In fact he spends as much time in New York City as he does in his offices in San Francisco.

### NEWSY NOTES

Owing to the great increase in business, Pathe has found it necessary to engage another floor in the building at 25 West Forty-fifth Street. The bookkeeping and clerical force will be located on the twelfth floor and the executive offices on the eleventh.

The following changes have been made in the V-L-S-E sales force: C. E. Shurtliff, formerly of the Atlanta office, has been placed in charge of the sub-branch office at Detroit, and Allan J. Bachrach has been assigned to the sub-branch office in Washington.



### GENE GAUNTIER GOES TO WAR

Gene Gauntier, one of the best known of the motion-picture stars, has sailed for Sweden. It is whispered that she is to visit the trenches, and is under contract to furnish a newspaper syndicate with authentic stories of existing conditions. Miss Gauntier will always be remembered for her exquisite work as the "Virgin Mary" in the famous Kalem photo-play "From the Manger to the Cross," the making of which records the first American company to visit Europe in the interest of the motion-picture industry. Miss Gauntier not only appeared in the cast, but she wrote the scenario and practically directed the picture. It is understood that, before sailing, she signed a contract with one of the big film producing companies, and on her return will have some startling plans to unfold.

### TYRONE POWER A SELIG STAR

"The Devil-in-Chief," featuring Tyrone Power, supported by Misses Eugenia Besserer, Edith Johnson, and Wheeler Oakman, will be released through the General Film Service on Monday, Jan. 10. This Selig multiple-reel feature has been pronounced one of the most unusual dramas ever filmed. Mr. Power is given opportunities for impressive dramatic work, and enters enthusiastically into the spirit of the work. The story deals with a man who, once betrayed by a woman, vows vengeance on the entire sex. How he gains this vengeance and finally comes to the realization of the hideousness of his triumphs through the innocence of a young girl, combines to present an unusually powerful story.

### NEW STUDIO NEAR TACOMA

TACOMA, WASH. (Special).—A considerable tract of land has just been sold near Tacoma, which it is said will be used by one of the largest movie makers. The location is said to be ideal. It is within three miles of tide water, one mile from a large fresh water lake and within four hours auto ride from the glaciers on Mount Tacoma.

FRANK B. COLE.

### SALLY CRUTE SUFFERS A FALL

Sally Crute, the leading lady of the Edison Company, had the misfortune to suffer a severe accident last week. While ascending the stairs to her dressing room in the Bedford Park studio of the company, she slipped and fell, fracturing both knee pans. She was taken to her rooms in the Endicott Hotel, and Doctor Chauncey Butler, who attended her, said that she would be confined to her apartments for at least four weeks.

### "HAZEL KIRKE" HAS FINE CAST

The Whartons have begun work on the famous old time play, "Hazel Kirke," the popularity of which is perennial, and are using a fine cast, including besides Pearl White, Bruce McRae (who starred in Pathe's "Via Wireless"), Creighton Hale, William Riley Hatch, Eddie O'Connor, and Allen Murnane. "Hazel Kirke" will be put upon Pathe's Gold Rooster Program.

### LOST HIS OPTION

Editor New York Dramatic Mirror: The note in your last issue stating that I was in possession of option and rights for pictures on Arnold Frederick's "The Blue Lights" was perfectly true up to time of your going to press, when on account of a certain firm buying all of Mr. Frederick's books—my option is now relinquished—this is followed by my being given exclusive picture rights on the play of "The Penitent," dramatized from Hall Caine's book, "A Son of Hagar." I am now negotiating same for personal feature picture.

Respectfully,  
E. L. DAVENPORT.



## FEATURE FILMS OF THE WEEK

Lasky Was Right When He Selected "The Cheat" as His Best Picture—Christmas Spirit in "The Old Homestead" and Pathe's "Life of Our Savior"

### "THE CHEAT"

A Five-Part Original Drama Written by Hector Turnbull and Featuring Fannie Ward. Produced by the Jesse L. Lasky Feature Play Company, under the Direction of Cecil B. DeMille, for Release on the Paramount Programme, Dec. 12.

Edith Hardy ..... Fannie Ward  
Dick Hardy ..... Jack Dean  
Tori ..... Sessue Hayakawa  
Jones ..... James Neill  
Tori's Valet ..... Utaka Abe  
District Attorney ..... Dana Oz  
Mrs. Reynolds ..... Hazel Childers

"The Cheat" is a mighty fine photoplay, well conceived, well written, carefully produced and extremely well acted; melodramatic, it is true, but the kind of melodrama that is reasonable, and possible, and furthermore the kind that is forceful and stirring. It contains one of the most realistic mob scenes that has ever been produced upon the screen, and it would be interesting to know just what means the director used to work his characters up to such a convincing semblance of reality. From a technical standpoint the story has been exceptionally well constructed, the action starting at reasonable tempo and working up to an unusual and exciting climax, which is immediately followed by the mob scene already mentioned. We agree with Jesse L. Lasky, the executive head of the company which produced the picture that it is one of the best screen productions that his company has ever turned out.

Fannie Ward, as the featured lead, is a surprise and a delight. She has been given a wonderful opportunity and has seized upon it with avidity. Her tragical moments were well handled and her emotionalism served to emphasize and sharpen the contrast of the excessively repressed portrayal of Sessue Hayakawa, as Tori, the Japanese villain. The latter, by the way, deserves a line all to himself, for he has displayed a new method of portraying villainy, a method that many of our Western actors would do well to emulate. It was comprehensive, convincing and effective, and throughout his whole characterization there was not an unnecessary gesture or expression. It was a thoroughly enjoyable piece of acting. The picture was staged in the excellent DeMille fashion, and the photography was consistently good.

The story is intensely interesting: Edith Hardy, an irresponsible social butterfly, though married, becomes enamored of Tori, a wealthy Japanese. In order to provide the necessary funds to buy beautiful clothes she gambles in Wall Street with the funds of a charitable society, of which she is treasurer. The "sure thing" tip proves a fiasco, and with the society calling on her for the money she does not know which way to turn. At last she goes to Tori and in exchange for ten thousand dollars agrees to pay the price. That night her husband, who, during the day had made a large winning in the street, gives her a check for ten thousand, and hurrying to Tori's house she tries to get him to take back his money. This he refuses to do, and after calling her a cheat, brands her bare shoulder with a Japanese symbol signifying that she is his property. A most realistic fight follows in which she picks up a revolver and shoots him. Her husband appears on the scene immediately after and, finding his check on the floor, knows that his wife is responsible for the crime. As it looks as if Tori would die he confesses to the police. At the trial he is found guilty of assault with intent to kill, and is about to be sentenced when his wife fights her way to the judge's desk and, baring her shoulder so that the brand is visible to all, confesses. Her story so works upon the emotions of the audience that an attempt is made to get the Japanese and tear him limb from limb. He is protected by the aged judge, who at last is able to obtain quiet by proclaiming that the verdict is set aside. Midst the cheers of the crowd the husband and wife exit arm and arm down the center aisle of the courtroom.

### "THE LIFE OF OUR SAVIOR"

A Seven-Part Pathe Gold Rooster Play, in Colors. Produced by the French Pathe Company. Released Dec. 24.

Appropos of the Yuletide season, the Old, Old Story, is once again told, but in such a way that its beauty and pathos are enhanced to an extent almost unbelievable unless you see the film. The transmutation of the story of the life of Jesus Christ from the Bible to the screen has been done in such reverent manner in this picture that even the quotations from the Bible are used in their rightful order as subtitles. None of the intense dramatic value is lost in the picturization which, besides telling the story as it really occurred and enlightening the minds of an audience, is a masterpiece of pictorial beauty. The settings are laid in the Holy Land, as near possible to the exact places of the occurrences as history is able to determine. The costumes are all of the period depicted, and they were the subject of much research work so that their accuracy is vouchsafed. The elaborateness of the scenic effects are greatly enhanced by the gorgeous colorings, true to nature in every essential. The meritorious work of the cast is lost sight of in the very vastness and impressiveness of the views.

The story begins with the Annunciation, the Star of Bethlehem leading the shepherds of the Galilean hills to the place where Christ is born. The visit of the Wise Men and the massacre of the innocents by Herod precede the beginning of the ministry of Jesus. The miracles and the entry into Jerusalem form prominent parts of the picture. The latter period of His life, the Last Supper, His Betrayal, the Crucifixion and the Resurrection and the Ascension bring the story to a successful conclusion.

A more ideal Christmas picture could not be found and the moral qualities of the play coupled with the grandeur of the scenic effects, especially those of the entry into Jerusalem and the Last Supper, have aroused much favorable criticism from prominent church people.

### "THE GREAT DIVIDE"

A Five-Part Adaptation of William Vaughn Moody's Play of the Same Name by Anthony P. Kelly, and Featuring Ethel Clayton and House Peters. Produced by the Lubin Company under the Direction of Edgar Lewis for Release on the V-L-S-E Programme, Dec. 20.

Ruth Jordan ..... Ethel Clayton  
Stephen Ghent ..... House Peters  
Mrs. Jordan ..... Marie Sterling  
Phil Jordan ..... Hayden Stevenson  
His Wife ..... Mary Moore  
Dr. Newberry ..... Warner P. Richmond  
Pedro ..... Ray Chamberlain  
Dutch ..... Ferdinand G. Beck

One of the most effective features of the legitimate production of "The Great Divide," was the semblance of realism at-

ner it differs from the original. Ruth Jordan has spent all her life in a strictly conservative New England town. Suddenly the family, consisting of herself, her brother and his wife, and an old friend, Doctor Newberry, who is madly in love with Ruth, is forced to move to Arizona. It so happens that Ruth is left alone in the shack overnight. Stephen Ghent, a rough, uncouth product of the West, while crazy drunk with two companions in like condition, discovers Ruth's unprotected condition and plan to wrong her. Ruth appeals to Ghent for protection. He kills one of his companions in a duel, and buys the interest of the other for a string of nuggets. Then the two hurry away to a frontier preacher and are married, with the understanding that Ruth is to be wife in name only. Several weeks later Ghent gets drunk again and violates his promise. This effectively crushes her budding love and turns it into loathing. Day by day she toils, making baskets in order to obtain money enough to buy back her freedom. Pedro, the Mexican, one of the original three drunks, appears and attacks her. In a fight that follows she throws him over the edge of a cliff. As he falls her fingers become entangled in the necklace of nuggets, the price Ghent paid for her, and with thanks to God for her sudden deliverance she prepares to leave. In walking down the face of the cliff a landslide starts, and she is rescued from death by the heroic work of Ghent. Her sister and brother appear immediately afterwards, and the information they impart show Ruth that she has misjudged

interesting and entertaining value of the production. And when all is said and done the main object of a moving picture is that it be interesting and entertaining.

The picture has been exceedingly well produced and staged. The hotel scenes in Tangier were cleverly constructed and the scenes on the desert well handled, especially the battle with the marauding Bedouins. The photography throughout was excellent.

Lou Tellegen in the leading role was pleasing at all times, carrying off his various scenes with an "ecart" that was truly admirable. He was most ably supported by Dorothy Davenport in the leading feminine role, and Theodore Roberts as "Devil Destin." Others in the cast handled minor parts well.

Richard Farquhar, an English n'er do well of fine family, gambles away his allowance in Tangier, and then receives a cablegram apprising him that his uncle has discontinued his allowance. Nancy Preston, an American girl, visits an Arabian dance hall and is just about to be kidnapped when she is rescued by Richard. Later he is forced to join the Foreign Legion. Captain Destin is in love with Nancy, and noticing the clandestine meetings between her and one of his troopers, becomes intensely jealous and vents his spite on Richard. After receiving fifty lashes in punishment for some minor offense he is ordered out into the desert to aid in the capture of a band of marauding Bedouins. He collapses from exhaustion and Destin is about to leave him to his fate when some of his companions appear and mutiny. Destin is bound hand and foot and is to be left to the mercies of the desert sun when they are attacked by the Bedouins. Richard frees Destin in order that he may fight, and later when they are rescued by another squad of the Legion, Richard takes all the blame for the mutiny. Back at the post he is court-martialed and condemned to death. Aided by his companions Nancy effects his escape, and the two ride out into the desert where they are later overtaken by Destin. It then develops that Richard is Destin's son, the father having disgraced himself in England many years before. Without disclosing his relationship he allows the two to escape, and recalling the troopers returns to the barracks to serve out his living death.

### "THE ATONEMENT"

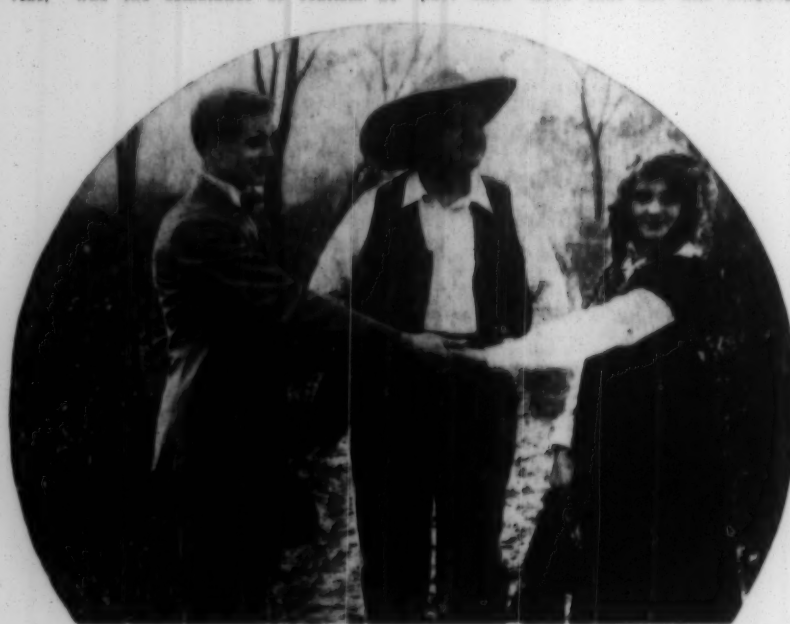
A Four-Part Vitaphone Blue Ribbon Feature. Produced by Tefft Johnson, Featuring Joseph Kilgour, S. Rankin Drew and Betty Gray. Scenario by Beatrice Heron-Maxwell.

Sir Phillip Randall ..... Joseph Kilgour  
James, his son ..... S. Rankin Drew  
Vivienne ..... Betty Gray  
Her Maid ..... Mabel Kelly  
Merrion ..... Denton Vane  
William Rufford ..... J. Herbert Frank  
Sir Phillip's Wife ..... Rose Tapley  
Butler ..... George Stevens

As a detective drama this picture is unusual in that a long drawn out introduction and a rapid pace to the climax are not necessary in the development of this plot, but there are so many anti-climaxes that the details are lost sight of. There are unexpected twists and turns throughout, which tend to add surprise to the intensity. At the beginning it would appear that the play is one of those old-fashioned detective son affairs, but just as you are about to resign yourself to it there is an abrupt change and the plot goes off on another tack. Every minute you expect to see a climax following the rapid succession of big moments, but before you get a chance to solve the mystery there is still another twist which precedes an unusual and thrilling conclusion. The intensity of the numerous situations and the lack of detailing in covering periods of time seem to cause an apparent disconnectedness, which is not overcome until after the second reel has been shown.

Joseph Kilgour in the title role is dignity personified, and he presents an exceptionally strong contrast to his weak and lackadaisical son, James, which part is handled most effectively by S. Rankin Drew. Betty Gray gives a most pleasing interpretation of the ward, Vivienne. The settings are very elaborate, and the photography clear and distinct. It is enough to say that the able direction of Tefft Johnson is discernable throughout.

The story is of the detective mystery type, but without the usual melodramatic embellishments. Sir Phillip Randall turns his son, James, out of the house. The boy becomes a race track habitué. A bookmaker, John Merrion, is found dead on a train, and William Rufford is arrested as the perpetrator of the crime. The jury, on the recommendation of Sir Phillip, the presiding judge, bring in a verdict of guilty on the grounds of circumstantial evidence. Exhibit A in the trial was a piece of a photograph found in the dead man's hand. James appeals for aid to his father. The judge gets his belongings out of pawn, and among them is the remainder of the photograph, part of which was found in Merrion's hand. Sir Phillip is killed by Rufford before he can rectify the injustice, and in remorse Rufford burns the evidence against James, who escapes arrest to take care of his father's ward, Vivienne.



UNCLE JOSH REUNITES THE LOVERS IN "THE OLD HOMESTEAD."

Famous Players' Holiday Release on Paramount Programme.

tained by the use of painted canvas, a few loads of sand, and artistic and judicious lighting effects. Imagine, then, how much more attractive is the screen production, with all the magnitude and might of nature's scenic grandeur serving as a background. The West in all its glorious, uncouth beauty is shown in this picture, and shown with a degree of artistry that is highly commendable. Edgar Lewis, the director, deserves the utmost credit for the judgment he has shown in the selection of his locations.

The picture production varies in a slight degree from the original, but not enough to make any material difference. The ending has been modified, but this was made necessary by the addition of a sensational feature when the heroine nearly loses her life in a landslide, in which the whole side of a bluff gradually disintegrates. Taken as a whole, Anthony P. Kelly has evolved a fine scenario from the original drama. The acting of House Peters in this production is undoubtedly the best characterization that he has done for the screen. It was a keen study in repression, the obtaining of big effects by slight changes of expression, and though the adapter has not made his regeneration as obvious as did William Vaughn Moody, still he has subtly suggested it in such a manner that practically the same effect is obtained, though in a much milder degree. One can gather that the real big man is there, even though it is not superficially perceptible. This to our mind, is mighty good acting. Ethel Clayton as Ruth Jordan showed a slight tendency to overact in the early scenes, but otherwise gave a thoroughly enjoyable performance. The balance of the cast was strong and capable. The photography throughout was most excellent, clear, distinct, and at the same time soft and artistically pleasing.

Little need be said in explanation of the story, except to indicate in what man-

her husband. It is also shown that she is soon to become a mother, and these factors all coming together provide the "raison d'être" for a reconciliation, and the usual happy ending.

### "THE UNKNOWN"

A Five Part Adaptation of I. A. R. Wylie's Novel, "The Red Mirage," Featuring Lou Tellegen. Produced by the Jesse L. Lasky Feature Play Company under the Direction of George H. Melford for Release on the Paramount Programme Dec 12.

Richard Farquhar ..... Lou Tellegen  
Captain Destin ..... Theodore Roberts  
Nancy Preston ..... Dorothy Davenport  
Captain Arnaud ..... Hal Clements  
First Private ..... Tom Forman  
Second Private ..... Raymond Hatton  
Hotel Proprietor ..... Horace B. Carpenter

To the majority of people adventurous romance is quite the most entertaining theme upon which a writer can seize, and this applies to the screen as well as to other forms of writing. It is for this reason that "The Unknown" is such a thoroughly interesting picture, for it is an adroitly constructed, cleverly coupled with exciting adventure, and given the picturesque setting of French Morocco. And in addition the theme is expounded by two such clever exponents of romantic drama-turkey as Lou Tellegen and Dorothy Davenport.

Margaret Turnbull, who made the adaptation, has succeeded in faithfully visualizing the many word pictures of the novel, and has rigidly adhered to the narrative rather than the dramatic form of construction. For this reason the denouement loses much of its dramatic force as it has been slightly suggested in the earlier parts of the picture, but since this is quite in conformity with narrative style it does not detract in the slightest degree from the



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# THE GREATEST AD EVER CARRIED BY THE WORLD'S GREATEST NEWSPAPER!

The greatest advertisement ever carried by The Chicago Tribune will appear in the Sunday Tribune of December 26th. The Chicago Tribune believes that its affiliation with the SELIG POLYSCOPE COMPANY in preparing and releasing THE SELIG TRIBUNE is worthy of a special four-page supplement at a time when metropolitan newspaper space commands a premium.

## And What is Good Enough for The Chicago Tribune Is Good Enough for You, Friend Exhibitor!

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### "SIS HOPKINS" A KALEM STAR

Rose Melville to Preserve Her Unique Rural Character on Screen

As forecasted in last week's MIRROR, Rose Melville, known to two decades of theatergoers as Sis Hopkins, is the latest acquisition of the Kalem Company under a long-term contract that practically insures her being a permanent screen fixture. Follow-

ing the general Kalem policy, Miss Melville will appear in comedy vehicles written especially for the screen, but built around the famous rural character. She will arrive in New York within a few days from her Lake George home, and start almost immediately for Jacksonville, where the pictures will be produced.

A departure of note in the presentation of prominent stars on the screen is found in the Kalem announcement that in addition to a multiple reel feature a series of one-reel Sis Hopkins comedies will also be offered. These short films will be released in regular service, replacing the "Ventures of Marguerite," in February, as the Kalem Friday release through the General Film Company. An extensive publicity campaign will be started for Sis Hopkins, a radical step in connection with regular programme releases.

Kalem officials are now busy recruiting an all star company to appear in the Sis Hopkins comedies. Though conditions are not yet ripe for a definite announcement of the supporting players, a surprise is promised when the news is finally issued. Seeking to escape the onus of having a "one-star" organization with mediocre support, Kalem has already placed under contract a number of players who are themselves listed as stars with large personal followings in the comedy field. It is expected that further announcement in this regard, as well as the name of the director and details of the initial offering will be made within a few days.

It is interesting to note that the character of Sis Hopkins was the creation of Miss Melville, and not the work of any author. Born in Terre Haute, Ind., and educated at St. Mary's of the Woods Convent and Franklin Col., Ind., Miss Melville made her first stage appearance in 1889, playing child roles with a repertoire company under the management of her brother-in-law. Her initial role was Arthur Sidney in "Queen's Evidence," and during the next three years she played such parts as Topsy in "Uncle Tom's Cabin," Louise in "The Two Orphans," Fanchon the Cricket in the play of that name, etc. Later, with her sister Ida, she formed a travelling stock company, and when a play entitled "Zed" was produced, Miss Melville introduced the character of Sis Hopkins for the first time.



IVA SHEPARD

Iva Shepard is a Cincinnati girl who has made a fine reputation—first as a stock actress, and more lately as an emotional leading woman in moving pictures. One of her specialties is "stunt" parts, and she is also noted for her ability to cry real tears when tears are needed. Some of her recent pictures are, "The Suburban" with King Baggot, and "The Salamander," by the B. S. Moss Co. She leaves New York Dec. 27 for Jacksonville, Florida, to join the Gaumont Company, under the direction of Wm. F. Haddock.

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#### COMMON SENSE FILM CLUB

BOSTON, MASS. (Special).—The Film Club of Boston, dedicated to moving pictures, is already quite a power in the city life and is made up of wide awake men and women who are not self-appointed censors. The president, Miss Marion Howard Brazier ("Marion Howard") was on the recent ball committee and made a neat little speech at the banquet. The following day the club entertained many of the stars and men in the industry at the Hotel Brunswick, before they left for New York. Mrs. Mary Maurice, the movie "mother," and Mrs. Clara Kimball Young, who won the highest number of votes, were made honorary members at the last meeting. The others are David W. Griffith, Commodore J. Stuart Blackton and Rose Coghlan. There are about 100 members who meet to discuss the pictures, advocating only the best. The club disapproves of slapstick methods to arouse hysterical laughter and does not encourage attendance of "kiddies" to any such films. Miss Brazier is widely known to exhibitors for her work in the *Moving Picture World*. She attends the run-offs and is able to discuss them.

#### SELIG GETS "THE NE'ER-DO-WELL"

One of the biggest and probably one of the best features will be the picturization of Rex Beach's famous novel, "The Ne'er-Do-Well." It will be released in January or February as a ten or more reel feature by the Selig Polyscope Company. Colin Campbell will direct the production and it is considered that the picture will be a worthy successor to his famous production, "The Spoilers."

#### SHE'S KISSING HERSELF NOW

Jackie Saunders, the Balboa girl, is the first person who has ever succeeded in kissing herself on the lips. Of course, the feat was accomplished on the screen. Under the direction of Harry Harvey, Miss Saunders has been doing a picture in which there is considerable double exposure, as she plays a dual role. It is a very exacting task to time the work so that the lips on both sides of the picture meet at the same time. Many previous attempts have been made, but Joseph Brotherton was the cameraman who accomplished it.

# Henry B. Walthall

AND

# Edna Mayo

are presented in

## "The Misleading Lady"

a photoplay in 5 acts

Adapted by H. S. SHELDON from the

## Great Stage Success

of CHARLES W. GODDARD

and PAUL DICKEY

Directed by A. BERTHELET

Trademark Reg.  
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# ESSANAY

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## EDMUND LAWRENCE

Producer Triumph Features

Just completed—Henry Kolker in "The Warning"  
In preparation—Julia Dean

FRANK POWELL

The Screen Club

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## EDWARD JOSÉ

Independent Producer  
Pathe Release

## WILLIAM BARBARIN LAUB

PHOTOPLAYWRIGHT

The Charter Features Corporation

### FIGHT FILM LAW STANDS

WASHINGTON, (Special).—The Supreme  
Court held constitutional the law of 1912,  
under which it is unlawful to import mov-  
ing picture film of prize fights for public  
exhibition. The decision was announced in  
a suit arising over the exclusion at Newark,  
N. J., of a film of the Willard-Johnson  
fight at Havana.

## GENERAL FILMS

An Unwilling Burglar (Lubin, Comedy, Released Dec. 18).—A comedy that is as uproariously funny as this is bound to add more laurels to Billy Reeves's crown. The situation alone is funny, but the characters make them screams. The action is fast, and the settings are very elaborate which, coupled with the excellent photography of dimly lit rooms, make a particularly effective picture. The story is true comedy. Hubby goes to the club, and passes the evening with the boys. Wife is at home, half-scarred to death of burglars. The upshot of the whole thing is that hubby comes home tipsy, and tries to get in the back window of the house next door. A real burglar comes along, and uses him as an accomplice to rob his own home. The wife hears the familiar voice, and as she is upbraiding hubby for coming home drunk, a policeman arrives, and the burglar tries to escape. Hubby declares that he has been following the thief around all evening, and, being a hero, he is readily forgiven.

The Red Circle (First Episode Released by Pathe, Dec. 18).—Hereditry is one of the pre-eminent topics of the social organization today. Do children inherit the tendencies of their forebears and, if so, can these tendencies be cured? is one of the debatable questions of the day. This new Pathe serial handles this question in a most capable and interesting manner. The first episode tells of a girl born in a wealthy family with an ancestral taint. One member in each generation inherits these criminal tendencies, and it is her lot to have this curse befall her. Ruth Roland and Frank Mayo play the leads. Miss Roland is the society girl who inherits the criminal tendencies, and Frank Mayo is a crime investigator. These episodes are released in two parts each week. Later episodes will show whether she can rid herself of these tendencies or not. The scenic effects are good and strict attention is paid to detailing, as is usual with the Balboa Company, which produces this serial.

The Taking of Stingaree (Two-Part Episode Released by Kalem, Dec. 20).—The Stingaree series up to date have been more tragic than humorous, but this episode is really funny in many places. There is plenty of action, and the plot is very interesting. Two rival police inspectors go out to capture Stingaree who, disguised in a police uniform, takes Inspector Kilbridge a captive. Inspector finds his rival tied to a tree, but he gets the drop on Stingaree who is then taken captive. While the two officers are arguing about the reward Stingaree gets his pistol and the tables are turned. Troopers the next day find Kilbridge and Cairns tied to trees, much to Stingaree's amusement.

## GENERAL FILM RELEASES

**Monday, Dec. 27.**  
(Bio.) Hereditry. Release No. 30. Dr.  
(Ess.) Title not reported.  
(Lubin) This Isn't the Life. Com. Unit Programme.  
(Lubin) Saved from the Harem. Four parts. Dr. Unit Programme.  
(Selig) The Making of Crooks. Three parts. Dr.  
(Selig) Hearst-Selig News Pictorial, No. 103. 1915. Top.  
(Vita) He Got Himself a Wife. Com.  
(Vit.) The Making Over of Geoffrey Manning. Four parts. Dr. Unit Programme.  
(Vit.) The Pest Vamoose. Com. Unit Programme.

**Tuesday, Dec. 28.**  
(Ess.) (Title not reported.)  
(Kalem) The Caretaker's Dilemma. Burlesque Com.

**Wednesday, Dec. 29.**  
(Bio.) The Woman of Mystery. Three parts. Dr.  
(Ess.) (Title not reported.)  
(Kalem) The Taking of Stingaree, No. 6 of the "Stingaree" Series. Two parts. Dr.

**Thursday, Dec. 30.**  
(Lubin) The Convicted King. Three parts. Dr.  
(Mina) (Title not reported.)  
(Selig) Hearst-Selig News Pictorial, No. 104. 1915. Top.

**Friday, Dec. 31.**  
(Edison) The Matchmakers. Three parts. Dr.  
(Ess.) (Title not reported.)  
(Kalem) The Spy—Ruse. No. 10 of "The Ventures of Marguerite" Series. Two parts. Dr.

(Vim) Ups and Downs. Com.  
(Vit.) By Might of His "Right." Com.

## Saturday, Jan. 1.

(Ess.) (Title not reported.)  
(Kalem) At the Risk of Her Life. No. 60 of the "Harmads of Helen" Railroad Series. Dr.  
(Lubin) A Ready-Made Maid. Com.  
(Selig) The Manicure Girl. Com.  
(Vit.) Title not reported.

## UNIVERSAL FILM RELEASES

**Sunday, Dec. 26.**  
(Laemmle) (No release this day.)  
(L-Ko) Greed and Gasoline. Com.  
(Rex) Stronger than Death. Two parts. Dr.

**Monday, Dec. 27.**  
(Broadway Universe Feature) The Nature Man: or, A Struggle for Existence. Five parts. Dr.  
(Nestor) Some Chaperone. Com.  
(Universal Special Feature) Graft. No. 3. "The Transaction Grab." Two parts. Dr.

**Tuesday, Dec. 28.**  
(Gold Seal) As the Shadows Fall. Two parts. Human Interest Dr.  
(Imp) (No release this day.)  
(Laemmle) The Evil of Suspicion. Dr.

**Wednesday, Dec. 29.**  
(Animated Weekly) No. 199. Top.  
(L-Ko) A Scandal at Sea. Com.  
(Victor) Father's Child. Three parts. Com.

**Thursday, Dec. 30.**  
(Laemmle) The Little Upstart. Three parts. Dr.  
(Powers) Flivver's Terrible Past. Com.

**Friday, Dec. 31.**  
(Big U) Rabbling Tongues. Dr.  
(Imp) A Tribute to Mother. Two parts. Psychological. Dr.

**Saturday, Jan. 1.**  
(Big U) The Honor to Die. Three parts. Dr.  
(L-Ko) Pants and Petticoats. Com.

## MUTUAL FILM RELEASES

**Sunday, Dec. 26.**  
(Casino) Hunting. Com.  
(Reliance) The Decoy. Two parts. Dr.

**Monday, Dec. 27.**  
(Amer.) The Tragic Circle. Two parts. Society-Dr.  
(Fairstaff) Una's Useful Uncle. Com.  
(Novelty) Title not reported.

**Tuesday, Dec. 28.**  
(Beauty) Kiddus, Kids and Kiddo. Com.  
(Gaumont) See America First. No. 16. Scenic.  
(Gaumont) Keeping up With the Joneses. Cartoon-Com.  
(Thau.) The Last Performance. Three parts. Dr.

**Wednesday, Dec. 29.**  
(Novelty) (Title not reported.)  
(Rialto) A Prince of Yesterday. Three parts. Romantic. Dr.

**Thursday, Dec. 30.**  
(Centaur) The Terror of the Fold. Two parts. Dr. Bostock Animal Subject.  
(Fairstaff) Foolish Fat Flora. Com.  
(Mutual Masterpicture) The Deathlock. Five parts. Dr. No. 53.  
(Mutual Weekly) No. 62. 1915. Top.

**Friday, Dec. 31.**  
(Amer.) The Mender. Dr.  
(Cub) (Title not reported.)  
(Mustang) The Cactus Blossom. Two parts. Western. Dr.

**Saturday, Jan. 1.**  
(Beauty) Settled Out of Court. Com.  
(Clipper) The Wrath of Hadden Towers. Three parts. Dr.

## PATHE EXCHANGE

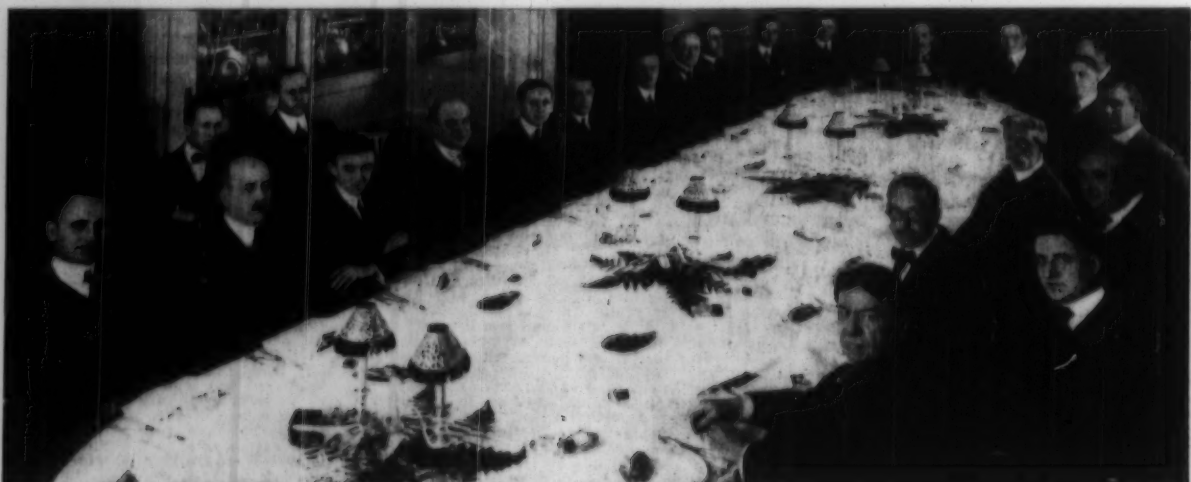
Week of Jan. 3.  
(Pathe) New Adventures of Wallingford, No. 14. Com.  
(Pathe) Old, Unchanging Holland. Colored Quaint Dances of Japan. Globe.  
(Pathe News, No. 2.)  
(Phonophlins) Luke Leans to the Literary. Com.  
(Balboa) The Red Circle, No. 4. Dr.  
(Starlight) Ach! Such Crimes! Com.

## OCEAN WAS WIDE OPEN FOR THE OCCASION

The Ocean Film Corporation, with its Board of Directors and Officers as hosts, and with Jesse J. Goldberg departing from his usual role of "business creator" and masked under the guise of toast-maker, entertained their visiting exchange men and representatives, at dinner at the Hotel Astor in New York city.

The speech making of the evening was confined to topics apart from the "business" and informal talk occupied the attention of the new distributors who have allied themselves with the Ocean programme. In attendance were President Dudley, Vice-President and General Manager Jesse J. Goldberg, Secretary George S. Brown; Francis

R. Masters, Paul E. Rasor, William D. Judson, and R. C. E. Brown of the Board of Directors; George DeCarlton, Manager of Productions; Joe Farnham, Director of Exploitation; Joseph Smiley, Director; Marshall Farnham, Director and George Fawcett, Star of all the Ocean Film Corporation; A. B. Laddick, representing Sol Lesser.



OCEAN FILM CORPORATION DINNER AT HOTEL ASTOR.



## KNICKERBOCKER PROGRAMME

"The Despoilers" a Sensational War Picture—De Wolf Hopper in an Adaptation of "Don Quixote"—Ford Sterling in Laughable Keystone Comedy Called "The Hunt"

Three remarkable and unusual pictures constitute the new Triangle programme at the Knickerbocker Theater for the week commencing Sunday, Dec. 19, pictures that call forth the greatest admiration. "The Despoiler," an Ince offering, presents one of the most horrible features of war in a manner so intensely realistic that one is appalled that such brutality and beastliness can exist in the world. Frank Keenan has the feature role, and gives a characterization that is superb, to say the least. De Wolf Hopper appears in an adaptation of Cervantes' "Don Quixote," which is complete in every detail; while the Keystone comedy presents Ford Sterling in a new role to Triangle patrons, that of a ludicrously funny negro stable groom. Though the picture is not as sensational by any manner of means as some of the recent Keystone, still this is compensated for in the extra quantity of downright fun that has been incorporated into it. Taken in its entirety, it is a mighty attractive programme.

Without doubt the greatest impression will be made by "The Despoiler," a horrible impression, it is true, but still one that will bring the downright horror of war home to every person who witnesses the production. It is an original story written by J. G. Hawks and Thomas H. Ince, and staged under the direct supervision of Mr. Ince. It depicts a condition of events that is liable to happen in any country engaged in war; events that have happened in most wars since the beginning of history, and that will happen as long as this red curse of civilization lasts. It is nothing more or less than a visualization of the ravaging of women by victorious soldiers' men who, by the brutality of their craft, have degenerated to beasts, and who take their pleasure when opportunity offers with the beastliness of the uncouth brute.

The story has not only been told in a strong, masterful manner, but one that is intensely dramatic as well. It is unfortunate, however, that the authors saw fit to weaken their offering by making it all appear as a dream, after they had lead up to one of the strongest dramatic climaxes that could be conceived. This dream effect not only weakened the dramatic strength of the story, but served to lift it from the realms of the real to the imaginary, while it is a subject that is only too real. Frank Keenan, in the leading role, gave a marvelous characterization, so complete in every little detail that one is at loss for words to describe its completeness. It was the epitome of sensuous beastliness. Enid Markey scored in the leading feminine role as the girl who gives herself up in order that the other women might be saved. She was realistic in the extreme. Others in the cast were Charles K. French as Colonel Damien, Roy Laidlaw as the Mayor, Fanny Midgley as the Abbess, and J. Frank Burke as the Field Marshal.

Colonel Damien, in command of a wild body of irregular cavalry, is sent to a frontier village which has raised a large sum of money for the enemy, to capture the village and confiscate the money. The mayor refuses to disclose the hiding place, and the colonel gives him one hour to turn over the money or have the women of the village, who have taken refuge in the Abbey, ravaged by the troopers. The mayor refuses, and the troopers hasten to the Abbey. There the colonel's young daughter bargains with the captain of the band, provided the other women are spared. After this has been accomplished the captain falls into a drunken sleep, and the girl shoots and kills him. The colonel finds out

that his officer has been killed and orders that his murderer be given up. His daughter, heavily veiled, stands forth and her father orders her shot on the spot. The Mother Superior then orders him to look on the face of his victim and he discovers that it is his daughter. In horror he calls off his men and then wakes up. The whole thing has been a dream. He countermands his threat to the mayor, and sounding boots and saddles leaves the village without obtaining the money.

"Don Quixote," serves the double purpose of being an interesting and entertaining picture and also of bringing a knowledge of this well-known Spanish classic to the minds of millions who would never take the trouble to read the original story of Cervantes. De Wolf Hopper is at his best in the role of the eccentric Spanish nobleman who sought to right the wrongs of the world by the antiquated methods of knight errantry. It is a good picture throughout, although it seems unduly long with a slight monotony of action. It was most ably staged under the direction of Edward Dillon, with some extremely beautiful exterior locations. The Spanish atmosphere was also very prevalent throughout. The adaptation was made by Chester Withey and the supporting cast included Fay Tincher as Dulcinea, Max Davidson as Sancho Panza, Rhea Mitchell as Lucinda, Chester Withey as Don Fernando, Julia Faye as Dorothea, George Walsh as Cardino, Edward Dillon as a muleteer, Carl Stockdale as the alcalde, and William Brown as the innkeeper.

The Keystone comedy is called "The Hunt," and is in two parts. It was staged under the direction of Ford Sterling and Charles Parrott and supervised by Mack Sennett. From the very beginning it is laughably funny and at the same time is a mighty artistic picture, with some very beautiful hunt scenes and some good examples of horsemanship. The action is fast and furious, and amusing scenes follow each other so quickly that one is not finished laughing at one before it is necessary to commence laughing at the next. We never saw Ford Sterling in such a thoroughly amusing role as that of the negro groom. He is a veritable scream. He was ably supported by Guy Woodward as a negro chef and Polly Moran as a negro maid. Others in the cast were Frank Opperman, May Emory, Bob Vennon, and Frits Schade. There is not space to detail the amusing and ludicrous features of the story; furthermore, it is one of those farce-comedy plots that it is necessary to see in order to appreciate. No exhibitor can possibly make a mistake in booking this picture, for it will send his audience away with aching sides.


## SERIAL FILM REVIEW

**Pity the Poor** (The second episode in the Red Circle. Released by Pathe, Dec. 25).—The plot of the story is advanced with ingenious twists in this, the second episode of what gives promise of being one of the strongest serials ever produced. Heredity, which is the underlying theme of the story, comes into evidence at this time in the form of an inherited criminal mania. Ruth Ronald as June Travers, the society girl cursed with the mark of the red circle, succumbs to the tendencies manifested by the sign. She robs a pawnbroker, in the guise of a veiled woman. Her mother finds out about it and she confesses. Max Lamar (Frank Mayo), the crime specialist, discovers that the "red circle" has been inherited by another of the family after the old crook's death. Although the action is not fast, the picture is intensely interesting, and is greatly enhanced by vivid detailing.



"THE KING'S GAME"—PATHE.

Released Dec. 24.



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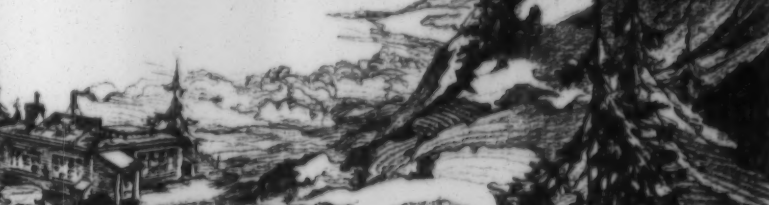
That this company's productions have become a guarantee of sterling merit, is due not alone to that which is put into them, but also to how that material is applied.

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All of which, when summed up, simply means that those who book V. L. S. E. features may bank their profits in advance.

## V. L. S. E. Inc.





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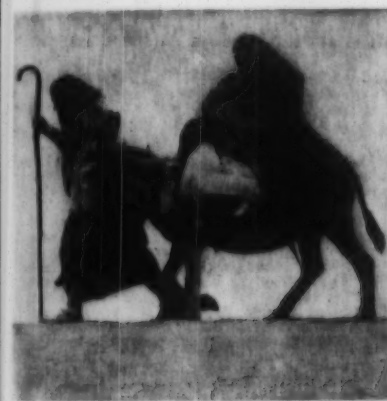
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## REVIEWS OF FEATURE FILMS



THE FLIGHT INTO EGYPT.  
Scene from Pathe's Christmas Picture,  
"The Life of Our Savior."

### "THE DEATH-LOCK"

A Five-Part Drama of Alaskan Adventure.  
Released, Dec. 30, as a Mutual Masterpiece.  
Featuring Wilma Wilkie and David Butler.

Dal Daroux.....Fred J. Butler  
Neil, his foster daughter.....Wilma Wilkie  
Ford Worthing, her lover.....David W. Butler  
Jerry.....Patrick Dempsey  
"Scotch Mack".....Graham Pettie

There is always an impressiveness about the frozen Alaskan wastes, and this picture portrays that environment with exceptional picturesqueness. There is a certain grandeur about the Klondike scenes, a certain difference from every day life, a certain vast beauty, that arouses a feeling of awe. The latter two and a half reels of this picture are one continuous riot of nature's splendor. Some of the views are tinted in red and others in blue, bringing out to such great advantage the grandeur of the frozen wastes and the sunset, that these scenes have seldom been equalled in beauty. The scenes are laid in the vicinity of Dawson, Alaska and they are all most effective. The tinted scene showing the flaming signal torch on a distant hill is a masterpiece of photography. Local color is strictly observed in all the settings even to the extent of having real wolves in the scenes. Marmalade used throughout, tone of the teams being the winners of the 1914 Alaskan sweepstakes. Musher John Johnson, their owner, drives them in the picture.

The cast is exceptionally well suited for this type of picture. Wilma Wilkie not only gives an excellent portrayal of her role, but she shows great familiarity with the sports of the Northland. She skis like an expert, and going down a steep hill at the speed of an express train she thrills the audience. There is a great deal of realism about the whole picture, a great deal more than is seen in the average. Much of this is probably due to the knowledge the actors have of the life in the North and the development of nature's charms.

The photography is brilliant and although the cold weather has a bad effect on the raw film, not a scene is marred. The story itself is unusual in a number of places. It is well developed and intense enough to enhance the value of the wonderful scenic effects. The story is that of a notorious gambler, Daroux, who adopts a baby when her father is dead. In later years he uses her as an accomplice in gambling. They are caught attempting to swindle a young prospector, forge the name of Ford and have a hard time escaping. Later Daroux tries to steal a mine from Ford and Neil rescues him from the death-lock. Daroux dies in the frozen wastes and Ford falls in love with Neil.

### "MR. GREX OF MONTE CARLO"

A Five-Part Adaptation of E. Phillips Oppenheim's Story of the Same Name, by Marion Fairfax. Featuring Theodore Roberts and Carlyle Blackwell. Produced by Jesse L. Lasky Under the Direction of Frank Reicher, for Release on the Paramount Programme, Dec. 5.

Grand Duke Augustus Peter (otherwise Mr. Grex).....Theodore Roberts  
Dorothy Davenport  
Richard Lane.....Carlyle Blackwell  
Herr Seltsman.....James Neill  
Mons. Pitou.....Horace B. Carpenter  
Lord Huntersley.....Frank Elliott

Based as it is on a story of intricate diplomatic intrigue it is remarkable that from the complicated plot such a clear and comprehensive picture has been obtained. Marion Fairfax, who made the adaptation, deserves the utmost credit for the very able manner in which she has woven the numerous threads of the story together so that the whole is a clear, understandable picture.

Frank Reicher, the director, has ably aided and abetted her good work in giving it a most admirable production. Many of the scenes at Monte Carlo were wonderfully beautiful, the settings in the garden of Mr. Grex's villa being particularly pleasing. He should also be greatly commended for the beautiful night effect he has obtained in

the hold-up scene, where he has used with great effectiveness the shining headlights of an automobile.

Theodore Roberts and Carlyle Blackwell handle the two leading roles in a capable manner, the former as the dignified, sedate Russian diplomatist and the latter as the irrepressible young American, who insists upon obtaining that which he desires, irrespective of the obstacles that are put in his path. Dorothy Davenport made a likable Grand Duchess, who finally capitulates to the ardent wooing of the young American, and James Neill, Horace B. Carpenter and Frank Elliott were convincing as the other three diplomats.

The story tells of an alleged attempt, in the year 1913, of Russia and Germany trying to win the allegiance of France away from England, and the manner in which the plan was frustrated by an English diplomat. Whether or not the incident is based on truth has nothing to do with the case. The fact remains that it makes a thoroughly interesting story. The diplomats of the three conspiring countries select Monte Carlo as the meeting place, but their conferences are spied upon by the representative of England. In order to get away from eavesdroppers they hire a yacht for the final signing of the treaty. Richard Lane, a wealthy young American, has fallen violently in love with the Grand Duchess Feodora, the daughter of the representative of Russia. At first she will have nothing to do with him, but his persistence finally wins the day. The young American conspires with Lord Huntersley, the English diplomat, to substitute the former's yacht for the one which the other three have engaged for their conference. The substitution is successful, and at the psychological moment Lord Huntersley is able to step in and intimidate the representative of France. After the discomfited diplomats have gone ashore Lane and the Grand Duchess board the yacht, and as soon as they are outside the three-mile limit are married by an American minister, whom Lane had found in Monte Carlo.

### "THE PAINTED SOUL"

A Four-Part Mutual Masterpiece Released Dec. 23.

Irene Brock.....Bessie Barriscale  
Harvard.....Charles E. Ray  
His Mother.....Truly Shattuck

The one redeeming feature of this picture is the characterization of the fallen woman by Bessie Barriscale. She lives in her role so effectively that she is bound to arouse sympathy. The theme of the story is good, but the plot itself is piffling. The picturization is fair, but the detailing is poor. The picture of "the painted soul" is so poorly painted that it does not have the desired effect. The photography is good and the scenic effects, while not elaborate, give clear impressions.

The story is that of a young artist who paints the picture of a virgin. Her pure soul seems to illuminate the picture to such an extent that a woman of the streets, whom he is using as a model for the fallen woman, is affected by it. As she becomes uplifted he falls in love with her, but his mother prevents their marriage, and the girl again turns to a life of evil so that he will not attempt to follow her. He secures her freedom from prison and through sheer force of will she keeps away from him, but that night she goes to get one more view of the wonderful picture so that she may have strength to carry on her lonely fight.



WILMA WILKIE.

In "The Death Lock," a Five-Part Mutual Masterpiece of Alaskan Life. Filmed in the Klondike District. Released Through the Mutual Film Corporation, Dec. 30.



# TEFFT JOHNSON

VITAGRAPH  
DIRECTOR

## PRODUCTIONS

The Locked Door—3 Parts  
C. O. D. Comedy—4 Parts  
Sunny Jim Series

## V. L. S. E. RELEASES

The Turn in the Road—5 Parts NOW PLAYING  
The Writing on the Wall—5 parts RELEASED FEB. 14, 1916  
The Atonement—5 Parts MARCH



TOM BRET,

Celebrated Scenario Writer, with the American Correspondent Film Co.—Sketch by Al. Posen.

### HOW DOTH THE BIG BUSY BEE

Indoor sports, paging the president and general manager of one of our big film companies at the Boston Exhibitors' Ball.

Paste-Pot and Shears, the Selig weekly press sheet edited by William Lord Wright, has issued a special edition full of holiday sentiment which has brought words of praise from editors all over the country. This is a classy little sheet—a credit to its editor and to the Selig Company.

Irving Barsky, publicity man for one of the film concerns, has strapped his trusty camera on his back, packed his trunk full of life preservers, and gone on Henry Ford's jitney peace expedition.

For three years my old friend, C. Lang Cobb has been associated with the Ramo Film Company as sales manager, and he has been a good one and a regular fellow. "Lang" has just written me that, owing to the decision of the board of directors to discontinue the manufacture of pictures, he has resigned—his resignation to take effect Jan. 1.

John H. Goldfrap has severed his connection with the Fox organization and accepted the direction of the publicity for the World Film organization. Next!

The Gustave Frohman Photoplay Exchange in Boston is fortunate in that it has the benefit of the services of Miss Renee Johnson, who ably handles the dramatic department of this exchange. Miss Johnson is well fitted for the position, and is making the name famous in Massachusetts' picture exhibition field.

Thomas Bedding, for some time in the publicity department of the World Film, has resigned. Mr. Bedding will be remembered as one of the old timers of the picture business, principally through his connection with the trade press.

George Brackett Seitz, Pathe playwright, journeyed to Philadelphia last Wednesday. On the Pullman he dashed off a scenario, thereby earning the price of champagne bubbles for other "thrillers." He was introduced as the guy who made life perilous for Pauline and furnished exploits for Elaine.

John Clymer sends this, which recalls to us that the mantle of Seitz has fallen upon John's shoulders. He takes over the scenario department, leaving George more time to devote to playwriting.

Joseph W. Farnham, Genial Joe, the boys call him, has resigned as director of publicity of the Lubin Company, and will once more be seen among the regulars on Broadway. The "City of Seven Sundays" apparently did not appeal to him very strongly so he has come back to take the position of director publicity and advertising for the Ocean Film Corporation. Joe is one of the "regular fellows" and will be welcomed by the boys.

The burden of Terry Ramsay's song this week is the "bang up" list of clip sheets issued by the various companies making up the Mutual Programme, where Terry, by the way, is director of publicity. Among the more important ones are: American Film Flashes, devoted to the releases of the "Flying A Brand"; the Thanhouser combination sheet, The Horsley News, of which Harry Poppe is the guiding genius. Harry is a clever boy, by the way, and the youngest of them all.

BEECROFT.

## Edward O'Connor

The famous "ONION JONES" of the J. Rufus Wallingford series produced by Wharton, Inc., for the Pathe Gold Rooster program is

### At Liberty

Have just finished "BARNEY" in "HAZEL KIRKE" also the butler in THE LOTTERY MAN produced by the same company. Offers invited. Address WHARTON, INC., Ithaca, N. Y. Permanent address, SCREEN CLUB, 165 W. 47th St., N. Y. City.

### ARBUCKLE AS CO-AUTHOR

As its second release on the Paramount Programme, Pallas Pictures will offer Maclyn Arbuckle in a screen version of his former stage success, "The Reform Candidate," written by Mr. Arbuckle in collaboration with Edgar A. Guest. Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Huggins, Howard Davies, and others of equal ability. Frank Lloyd, who also directed "The Gentleman from India," has staged Mr. Arbuckle's latest screen vehicle. Aside from his exceptional humorous theme, this play carries a dramatic touch that makes it of more than ordinary interest, and tells a touching story of home and politics. "The Reform Candidate" will be seen in Paramount theaters, beginning Dec. 16.

### DISCOVERED ELLA WHEELER

The first story ever published for Ella Wheeler Wilcox appeared in the Milwaukee Monthly Magazine, at the time owned by Paul Gilmore's father. Paul, however, did not pursue a literary life, but took to the footlights. Mrs. Gilmore, who wrote under the pen name of Mary Mackaye, edited the first Wilcox story and encouraged the new writer.

In those days the name Gilmore was well known in the newspaper work through the Central West. Previous to launching the Monthly Magazine, Mr. Gilmore had been editor of the Milwaukee Sentinel, one of Wisconsin's foremost papers.

### LET'S TRAIN RUN OVER HER

Just to show that there is something new under the train, Helen Gibson performs a feat yet unheard of in railroad pictures in a forthcoming "Hazard of Helen" release, "When Seconds Count." Prompted by an unusual location where one stretch of track crosses another diagonally, the director evolved a story which has Helen bound to a handcar by a gang of crooks and started down grade towards the intersecting point, while another train tears along the other track. The publicity man refuses to waste adjectives in attempting to describe the effect when train and handcar seem certain to crash. Like a streak of luck the handcar passes under the train between the front and rear wheels of a passenger coach.

### "A PRINCE OF YESTERDAY"

Gaumont has never produced a more beautiful photo-play than "A Prince of Yesterday." It is a multiple-reel feature in original colors. In order to give the greatest value to the film, the play itself has been given in costume amid scenes of unsurpassed scenic beauty. It is a fitting photoplay for the Christmas season, since the warmth of color and the beauty of the picture are wholly in keeping with the holiday spirit.

### COLLIER'S GIVES DUE CREDIT

A current number of Collier's Weekly devotes the opening feature story to a most interesting resume of the motion picture art in California. The story was penned by Charles Van Loan and is profusely illustrated with scenes from the Selig Jungle Zoo, etc. William N. Selig, president of the Selig Polyscope Company is given deserved recognition for discovering the possibilities of California as a motion picture producing center.

## ALLAN DWAN

now producing

## TRIANGLE FEATURES

## GEORGE B. SEITZ

Patheplaywright

The Exploits of Elaine  
The Galloper  
The King's Game

Nedra  
The Beloved Vagabond  
The Light That Failed

### LEADING EDISON DIRECTORS

CURRENT RELEASES

Richard Ridgely

"The Destroying Angel"

5 Parts—December 8

Edward C. Taylor

"The Hand of the Law"

3 parts—December 17

George Ridgwell

"The Matchmakers"

3 Parts—December 31

Frank McGlynn

"Faith and Fortune"

3 parts—December 10

ADELE LANE  
UNIVERSAL FILMS

Direction BURTON KING



Bob Walker

EDISON

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(DAN)

(ROSA)

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## REVIEWS OF FEATURE FILMS



SALLY CRUTE.

In "The Matchmakers," Edison Release, Dec. 31.

### WHAT HAPPENED TO FATHER

A Five-Part Comedy by Mary Roberts Rhinehart. Released by the Vitagraph Company as a Blue Ribbon Feature, Dec. 27. Produced by C. Jay Williams and Featuring Frank Daniels.

Father ..... Frank Daniels  
Mother ..... Bernice Berner  
Fredericka ..... Adele Kelly  
Tommy ..... Anna Laughlin  
Dawson Hale ..... Billy Quirk  
Carlton Bayne ..... William Sloan

The inimitable Frank Daniels in the heyday of his popularity was never better than he is in this new Vitagraph comedy. He is uproariously funny, and in the numerous ludicrous situations he is enough to send an audience into hysterics. Not slapstick comedy, but real humor is what holds the interest throughout the five reels. A twitch of his famous eyebrows, a ruffling of his hair, or the comic facial expressions still has the same effect that it had when he was on the stage playing in comic opera. His characteristic actions greatly add to the value of the situations which Mrs. Rhinehart has created. Nothing could be more hilarious than when he walks out of jail after locking his captors in the cell, lays the cell keys on the desk and crosses his name off the "hotel" register.

Without doubt this is one of the best comedies of the season and it will probably enjoy a long run. It is a type different from the average comedy, and Mrs. Rhinehart proves in her first attempt that she is as able a scenario writer as she is an author. The story has a well constructed plot which is intelligibly told by vivid picturization. Most of the views are at close range and they are all clear and distinct.

As the Father Bradbury, Daniels is a scream. Bernice Berner as the shrewish wife adds to the hilarity, and the capabilities of the remainder of the cast add to the value of the comedy. In this feature the well maintained story deals with the comic opera career of William Bradbury, an eccentric gentleman who finds himself harassed by the bills incidental to the marriage of his oldest daughter, Fredericka. He writes a musical comedy which Carlton Bayne, a millionaire, backs financially. In return for Bradbury's influence with his youngest daughter, Tommy. While attending Fredericka's wedding, father receives word that Bayne is attempting to oust the leading lady in favor of one of his old flames. To the amazement of the guests father cannot be found for the wedding as he has taken his daughter's automobile, which he does not know how to run, and gone to the show to see that his favorite is not replaced. Bayne's friend is fired and the leading man goes with her. Father takes the lead so that the play can go on that night. The audience do not appreciate dramatic ability and the show is ruined. The outcome is that father lands in prison for assaulting Bayne. He escapes and lands in the sanitarium of Dawson Hale, whom Tommy really loves. In return for protection from his hard hearted wife, father consents to Tommy's marriage with Hale.

### "A MAN'S SACRIFICE"

A Three-Part Drama. Released by the Vitagraph Company, December, as a Broadway Star Feature. Scenario by A. C. Lighty. Produced by G. D. Baker.

Mary ..... Edith Story  
Andy ..... Ervart Overton  
Bob ..... Thomas R. Mills  
Yellow Jake ..... Ned Finley

Edith Story is seen at her best in this strong drama. The plot of the story is exceedingly good, although melodramatic. The action is fast as a rule, but in several places interest could be better held if the scenes did not seem so drawn out. The scenic effects are not elaborate, but are all clear and distinct. An exceptionally able cast supports Miss Story.

The story is of the didactic type showing how drink will prove the ruin of a man. Mary Aldin marries Bob Stevens thinking that he will stop drinking. She believes that Andy, whose love she has rejected, leads Bob to drink. Andy is so hurt at this unjust accusation that he goes West where he strikes it rich. Bob goes from bad to worse and Andy, thinking to do him a good turn, gives him employment. For a time he makes good, but in the end he falls in with Yellow Jake, an indolent sot. Bob is killed while under the influence of liquor, but Andy still keeps sending the monthly pay checks to Mary. A prospector tells Mary of the death of her husband and she goes West. At first Andy and she do not meet, but in the end he is called upon to protect her from Yellow Jake, and then she finds out his true heartedness.

### "OVER NIGHT"

A Five-Part Comedy from the Play of the Same Name by Philip Bartholomae. Featuring Vivian Martin. Produced by James Young. Released by the World Film Corporation, Dec.

Elsie Darling ..... Vivian Martin  
Percy Darling, her husband ..... Sam B. Hardy  
Richard Kettle ..... Herbert Yost  
Georgina Kettle, his wife ..... Florence Morrison  
Mr. Ribbers ..... William Jefferson  
Caroline ..... Jessie Lewis  
Miss Patchin, her aunt ..... Kitty Baldwin

Troubles of the newlyweds on their honeymoon have formed the basis of the plots for innumerable plots for motion pictures, but seldom has one as truly funny and yet true to life as "Over Night," been produced. The comedy is based mainly on contrast and mismatching of the characters, who are not made ridiculous by impossible feats. The situations are all absolutely probable yet there is a certain risqueness about them, but this is barely noticeable because of their humor.

The characters make the situations and except for being a little overdrawn at the beginning, the picture is exceptionally interesting. Action is fast and although it is a comedy there is a suspense aroused as to what is going to happen next. The scenic effects, while not elaborate, are clear and advantageously serve their purpose.

Richard Kettle is a common type of small, insignificant person, yet Herbert Yost handles this role so effectively that the humorous side of the character is predominant. His wife, Georgina (Florence Morrison), is just the opposite. She is a big, bossy suffragette and Richard is like putty in her hands. The other couple is mismatched in just the opposite fashion; Elsie Darling (Vivian Martin), is pretty, petite and loving but not in the least backward, while her spouse is big, bashful and strong. He is the strength of the combination and his wife is lost without him. The ludicrousness of the situations which these people get into is enhanced by the comic detailing. An automobile of the pre-historic past is used in one of the scenes, and in another there is a horse that seems to have been resurrected from the bone-yard.

The story, which has to do with the complications of these two couples, is very well told. In the beginning the mismatched pairs are married and they start on their honeymoons on the Hudson River boat. Percy and Georgina leave the boat to get several things that had been forgotten. The boat goes without them, and Richard is compelled to pose as Elsie's husband. Complications follow in rapid succession and the story ends when Richard and Elsie are found registered at the Birch Tree Inn by Georgina and Percy, who have been compelled to register in like manner.



NELL CRAIG.

In "Danger of Being Lonesome"—Essanay, Dec. 31.



## PACIFIC COAST STUDIO NEWS



PAUL DICKEY

Popular Playwright Who Becomes a Lasky Director.

LOS ANGELES, CAL. (Special).—Widely known as a dramatist, actor and stage director, Paul Dickey has joined the Jesse L. Lasky Feature Play Company studios at Hollywood, Cal., to begin work as one of the Lasky directors. He will undertake a production immediately, his first photoplay being a picturization of the big stage success, "The Trail of the Lonesome Pine." Miss Charlotte Walker will be the star, and the feature will be released through Paramount Pictures Corporation.

Jack W. Kerrigan has just finished a five reel Terence O'Rourke picture and has begun on the "Son of the Immortals" by Louis Tracy, under the direction of Otis Turner.

Makato Inokuchi, the polished Japanese, who is composer and scholar as well, is making a splendid impression by reason of his late work in Balboa Feature Films. This young Oriental is a man of parts and never attempts anything unless he can do it well, but there are few things within the range of his accomplishments that he cannot do well.

Two of the largest moving picture theaters are to be built in Los Angeles and San Francisco—work on each house to begin in the near future. Because of the special feature of Balboa films, these two houses will be known as Balboa.

Plans for the grand ball that will mark the formal opening of the new Ince-Triangle studios at Culver City on New Year's Eve are assuming concrete form. E. H. Allen, business manager for the event, anticipates an immense crowd of public officials, players and "fans" and is busy negotiating for music, entertainment and refreshments.

Frank Mills, Howard Hickman and a large company of associate players from the Ince forces enacted some scenes aboard a magnificent private yacht for the current Triangle Kay-Bee feature, in which Mills will be starred.

William H. Brown, who portrays with skill the part of the innkeeper in the Triangle classic, "Don Quixote," starring De Wolf Hopper, is a full-fledged member of the Masonic Order.

Dorothy Gish will soon make her third Triangle appearance in the delightful comedy-drama, "Betty of Graystone."

Robert Harron, featured as the Triangle juvenile actor, plays an interesting role opposite Mae Marsh in "Hoodoo Ann." He has been identified with the Griffith Film dramas ever since their Biograph inception.

Bessie Love has an excellent part with Wilfred Lucas in his new play, "Acquitted." She appears with John Emerson in the Triangle drama, "The Scarlet Band."

Mary Boland has completed her perform-

ance with Frank Keenan, under the direction of Reginald Barker, and returned to New York, where she will take a prolonged rest. She has been working in Ince-supervised Triangle-Kay Bee features for several months.

The Universal's second interior artificial light studio has been completed. The building has a concrete base, over which the floor is laid. The framework is of structural steel and the roof of corrugated iron. The stage is four hundred feet in length and seventy feet in width. Eight companies can work in it at one time.

Hobart Bosworth, under the direction of Lloyd Carleton has finished a five reel adaptation of Bret Harte's play, "Two Men of Sandy Bar." Mr. Bosworth left for Tempe, Arizona, where, under the direction of Lloyd Carleton he is to work in the production of a five-reel feature by Lane Coolidge, entitled, "The Yaqui." He took a company of more than twenty-five people, who are working with him.

With the presentation of Marie Doro in "The Wood Nymph," the Fine Arts studio will go on record as having successfully produced an aesthetic production which will command the attention of the better element of the theater-going public. Never before has a film drama been handled in a similar manner as by the able Griffith student, Paul Powell.

Fanny Ward, the charming Lasky star, who is now engaged in the filming of "Tennessee's Partner," under the direction of George H. Melford, has just been presented with a new ermine coat by Mr. Lasky to replace the one she ruined during the filming of "The Cheat."

Chester B. Clapp is not connected with the scenario department of the Jesse L. Lasky Feature Play Company. Luther Reed, a New York Herald graduate, will take the position.

Henry B. Walthall has certainly gained in weight since he went to Chicago with the Essanay Company. This can be seen in his recent releases. When he left he was in bad health and very thin. The increase in weight is a big asset in his general appearance.

Anita King, the Lasky star, and "The Paramount Girl" has been invited to visit Seattle the latter part of December to preside at the opening ceremonies of the new Coliseum,—the largest theater devoted to motion pictures in the West. It is said to be rivaled only by the Strand in New York.

Willard Mack, the star of the late Triangle feature "Ahoia Oe," is an Irish-Canadian of unlimited talent both as an actor and author and must be remembered as the "soul" of that late success "Kick In."

Edna Maison of the Universal has been taking the lead in a Western melodrama under Leon D. Kent. She is a fearless rider of the true Western type.

Elmer Clifton, who plays the sympathetic role of the author in "The Lily and the Rose" has a prominent part with Robert Harron and Norma Talmadge in "The Missing Link," a modern comedy-drama containing a very life-like theme.

Mary Pickford has just received another tribute of appreciation in the form of a very beautiful song entitled "Little Mary" by Sarah McLean Kerrigan, mother of Jack W. The song is full of Irish melody and human touch.

The Fox company has arrived, bag and baggage, and pitched their tents in the Selig Edendale studio. This is a surprise in the local camp as no one thought Fox would bring his company to the Coast. This California sunshine gets them all.

William S. Hart, of the Ince-Triangle forces, has departed for the mountains of central California for a short rest before beginning his next picture which will deal with Northern Canadian life.

Miss Cleo Ridgely, with her red lips pursed ready to give a kiss to the highest bidder, at the bequest of sweet charity, auctioned off her kisses at the Polinsettia Fete. Of course financial conditions, alone, prevented me from being the highest bidder.

J. VAN CARTMELL.



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Selig

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## THE SELIG-TRIBUNE

"The World's Greatest News Film"

A REEL Newspaper to be released every Monday and Thursday, beginning Monday, January 3. The Selig-Tribune is to be distributed through the General Film Company. Book it once and you'll book it twice!

## "NO GREATER LOVE"

Introducing Regina Badet, the emotional actress, in the role of "Sadunah, the Dancer." Book through V. L. S. E. Released January 10.

## "SPOOKS"

A Selig Comedy Scream in The Chronicles of Bloom Center. Dealing with a Spiritualistic Visitation. Released January 8, through General Film Service.

SELIG POLYSCOPE CO.

CHICAGO



THE FINE ARTS JUNIOR QUARTETTE.

Left to Right: Bernard McConville, Roy Somerville, Tod Browning, and Bennie Lubinville Zeidman.



## MUTUAL PROGRAM

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## IN THE PICTURE STUDIOS

THE new Kay-Bee studios at Incity, Cal., are rapidly nearing completion. One of them will be used for a New Year's ball.

THOMAS INCE has entered the field of song writers. His first contribution, a pretty Scotch ballad, is entitled "Peggy." It will be used in connection with the new feature film of the same name.

LEO MALONEY barely escaped serious injury in the taking of one of the new "Girl and the Game" episodes. While standing on top of a burning freight car the roof weakened and collapsed, throwing Maloney inside the burning car. He was dragged out stung and badly bruised.

RENE PLAISSETTY, the Lubin director, has started work on his second production for that company. The story has been written by Daniel Carson Goodman, of the Lubin staff, as an especial co-starring vehicle for June Daye and E. K. Lincoln.

LILLIAN LORRAINE, the star of Pathe's "Neal of the Navy," has returned to New York from the Balboa studios in California.

TALKING OF TYPES, Clarence Brown, of the Paragon studios, went out in Jersey and picked up a regular "Rube" for a picture. The farmer was taken to the studio and was much impressed by the massive all glass roof. He finally managed to express his thought: "By Heck! This here is the darndest greenhouse I ever did see."

IMMEDIATELY after completing work in the three-part Vitagraph Broadway Star Feature, "The Secret Seven," staged under the direction of William Humphrey, Leo Delaney, the popular Vitagraph leading man, was cast for the leading part in a new five-part feature, called "The Vital Question," which will be released on the V-L-S-E programme. Virginia Pearson will be seen in the leading feminine role, playing opposite Mr. Delaney. This is the first time in five years that Leo Delaney and Virginia Pearson have been cast for opposite leading roles in the same release.

LILLIAN DREW, one of Essanay's clever players, is spending part of the holidays in New York. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays. Miss Drew is a Chicago girl, but is thoroughly acquainted with the eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since.

DESPITE all reports to the contrary, Mae Marsh, the "Birth of a Nation" star is being featured in a new Triangle feature, "Hoodoo Ann" in which Miss Marsh is featured will be released in January.

LOYD V. HAMILTON, the famous Kalem star, "Ham" has recovered from a serious injury to his leg and is again performing before the camera. He will again be seen in the "Ham and Bud" comedies.

IN "THE GENIUS," starring George Beban, on the production of which Maurice Tourneur is now engaged, there is a duel in the dark with rapiers, in which the utmost care has to be exercised to prevent the actual wounding of one of the actors. To make assurance doubly sure, M. Tourneur has called in the services of M. Victor de la Tasse and M. Emile Chappellain, two celebrated fencing masters, to assist him in staging the scene.

JOSEPH W. SMILEY is now engaged in forming his company for his second Ocean picture, "The Fortunate Youth." Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, who wrote "Morals of Marcus," "The Derelict" and many other best sellers. He has engaged Lillie Leslie as the leading woman, Wilmoth Merkyl for the title role, William Cohill, John H. Smiley, Charles Graham and Sue Balfour. As usual, Martin Faust assists.

TO AVOID confusion caused by the similarity of names Caryl S. Fleming, who is identified as a director in pictures, will be known, in future, to his friends and business acquaintances as C. Satey Fleming.

FRED TIDMARSH after having concluded a two years engagement with the Lubin forces, playing leading heavies in their V. L. S. E. features as well as many smaller productions, recently completed two five reel pictures in which he has achieved much success, "The Cowardly Way," with Florence Reed for the Equitable and "The Turmoil," a Metro feature supporting Valli



This saintly looking gentleman is Paul Gilmore as he appeared in Augustus Thomas's play, "The Other Girl," a five-reel feature just finished for the Raver Film Company. Mr. Gilmore has been successful as a screen star from the start. His first picture proved so satisfactory to the Pathe people that it was sent abroad to be hand colored. Mr. Gilmore has not appeared too frequently on the screen to lessen interest in his performances or to cheapen his value, and with his great following acquired as a dramatic star of some years standing, his pictures have proven a great drawing card, and their releases are eagerly sought by exhibitors.

VALLI. Mr. Tidmarsh is now signed with the Columbia Pictures Corporation to appear with Mary Miles Minter in two feature productions to be made in the South, direction, Edgar Jones, for early Metro release.

"THE KEY TO A FORTUNE," of Kalem's "Ventures of Marguerite," recently released, shows Billy Sherwood, playing the part of the "villain." This was Billy's first heavy and from the treatment he received in this one he hopes it will be the last.

MARGUERITE COURTOT, the popular star of the Kalem Company has joined the Gaumont forces. She leaves Christmas day for Jacksonville, Florida, where she will be under the direction of Henry Vernot in the production of Mutual Master pictures. His first picture will probably be released in February.

ROMAINE FIELDING is now the proud possessor of a regular racing car and will enter it in some of the big events in the near future. It is the green Sebring which O. F. Halbe pushed up to fourth place among twenty-seven speedsters competing for the Arizona Grand Prix for 150 miles at Phoenix.

A PARTY OF TWENTY Kalem players, under the direction of James W. Horne, made a trip to the Mojave Desert, California, last week to secure scenes for "The Purification of Mulvera," and episode in E. W. Hornburg's "Stingaree."

KALEM'S JACKSONVILLE, FLORIDA, studio is being overhauled, and there are rumors that a company will soon be sent there for the winter.

THE SECRET is out at last. Augustus Phillips of the Edison Company is married and, moreover, he is a father of a future star actor.

HELEN GIBSON's weekly accident bulletin: "One set of sore and outraged feelings and badly dislocated dignity." It all happened when the "Hazardous Helen" landed in a bed of thistles when she jumped from a speeding train to the roadway in "The Signal," a coming Kalem release.

DONALD MACKENZIE shocked a Maine logging camp when, after falling into the water three times and wetting all his available clothes, he donned a suit of Scotch kilts, which he carries as an ancestral mascot. It takes something to shock a Maine logging camp, at that.

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## FEATURES ON THE MARKET

## PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Dec. 2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts
Dec. 6	Morocco	Jane	Greenwood and Grant
Dec. 13	Lasky	The Unknown	Lou Tellegen
Dec. 13	Lasky	The Cheat	Fannie Ward
Dec. 16	Pallas	The Reform Candidate	Maclyn Arbuckle
Dec. 20	Lasky	The Immigrant	Valeska Suratt
Dec. 28	Famous Players	Denman Thompson's The Old Homestead	
Dec. 27	Famous	Lydia Gilmore	Pauline Frederick
Dec. 30	Famous Players	Nearly a King	John Barrymore
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Lasky	Temptation	Geraldine Farrar
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Morocco	Tongues of Men	Constance Collier
Jan. 17	Lasky	The Hasamuffin	Blanche Sweet
Jan. 20	Famous	Miss Jinny	Mary Pickford
Jan. 24	Famous	My Lady Incon	Hazel Dawn
Jan. 27	Lasky	The Golden Chance	Cleo Ridgely and Hallan Reid
Jan. 31	Pallas	The Call of the Cumberlands	Dustin Farnum

## V-L-S-E. INC.

Dec. 6	Essanay	The Alister Case	Bryant Washburn and Ruth Stonehouse
Dec. 6	Lubin	A Man's Making	Richard Buhler and Rosetta Brice
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Dec. 13	Vitagraph	A Price for Folly	Edith Storey and Antonio Moreno
Dec. 20	Lubin	The Great Divide	Edith Storey and House Peters
Dec. 20	Essanay	A Daughter of the City	E. H. Calvert and Marguerite Clayton
Dec. 27	Vitagraph	What Happened to Father	Frank Daniels
Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 17	Vitagraph	Green Stockings	Lillian Walker
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 31	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche

## WORLD FILM CORPORATION

Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Harris	Hearts of Men	Arthur Donaldson and Beulah Poynter
Nov. 15	Shubert	A Buttery on the Wheel	Holbrook Hilton
Nov. 22	Frohman	Body and Soul	Florence Rockwell
Nov. 29	Brady	The Sins of Society	Robert Warwick
Dec. 6	Shubert	The Gray Mask	Edwin Arden
Dec. 13	Shubert	The Siren's Song	Charles Townbridge and Mlle. Diane
Dec. 20	Brady	Over Night	Vivian Martin
Dec. 27	Brady	Camille	Clara Kimball Young
Jan. 3	Brady	The Rock	Alice Brady

## EQUITABLE RELEASES.

Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 8	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker
Dec. 13	Equitable	The Labyrinth	Gail Kane
Dec. 20	Equitable	Sealed Lips	William Courtenay
Dec. 27	Equitable	The Dragon	Marguerite Fischer

The following dates are subject to change:

Jan. 3	Idols	Katherine Kaefer
Jan. 17	The Senator	Charles J. Ross
Jan. 21	The Other Side of the Door	Marie Empress
Jan. 28	One Night	Mollie McIntyre

## KLEINE-EDISON FEATURE SERVICE.

Nov. 3 (Kleine) The Sentimental Lady, with Irene Fenwick. Five parts.  
Nov. 10 (Edison) Children of Eve, with Viola Dana. Five parts.  
Nov. 17 (Kleine) The Politicians, with Bickel and Watson. Five parts.  
Dec. 1 (Kleine) The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.  
Dec. 8 (Edison) The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.  
Dec. 15 (Kleine) Bondwomen, with Maude Fealy. Five parts.

## PATHE "GOLD ROOSTER" FEATURES.

The Galloper.  
Via Wireless.  
The Closing Net.  
The Jester.  
The Spender.  
Comrade John.

## TRIANGLE FILM CORPORATION.

Nov. 7 Douglas Fairbanks in The Lamb. Dustin Farnum in The Iron Strain. Raymond Hitchcock in My Valet. Charles Murray in A Game Old Knight.

Nov. 14 Frank Keenan in The Coward. Griffith Players in Old Heidelberg. Eddie Foy in A Favorite Fool. Roscoe Arbuckle in Pickle Fatty's Fall.

Nov. 21 William S. Hart in The Disciple. Griffith Players in Martyrs of the Alamo. Hale Hamilton in Her Painted Hero. Keystone in Saved by Wireless.

Nov. 28 Julia Dean in Matrimony. Tully Marshall and Thomas Jefferson in The Noble Lorena. Raymond Hitchcock in Stolen Magic. Ford Sterling in His Father's Footsteps.

Dec. 5 Lillian Gish in The Lily and the Rose. Weber and Fields in The Best of Enemies. Desie Barricade in The Golden Claw.

METRO PICTURES CORPORATION.  
Dec. 6 A Yellow Streak (Popular Plays).  
Dec. 13 The House of Tears (Rolfe).  
Dec. 20 Rosemary (Quality).  
Dec. 27 Black Pear (Rolfe).  
Jan. 3 What Will People Say? (Rolfe).  
Jan. 17 Rose of the Alley (Rolfe).  
Jan. 24 Man and His Soul (Quality).

Walbliton Photo Play Company, New York city. Motion picture and other theaters. Capital, \$10,000. Directors: Joseph Greenbaum, Pope B. Billops, Joseph A. Tanner, 110 West Thirty-seventh Street, New York city.

"THE THREE WISE MEN"  
Selig Director Collin Campbell has begun a production of "The Three Wise Men," a symbolic story in three reels to be released in the near future. Thomas Santachi and Beattie Eytan are playing the principal roles supported by Marion Warner, Harry Lonsdale and others. Mr. Campbell's artistic production of such subjects as "The Master of the Garden," and "The Vision of the Shepherd," will cause motion picture fans and exhibitors throughout the country to look forward to this release with considerable interest.

ROYLE'S "UNWRITTEN LAW"  
Advance notices from San Rafael, California, declare that Edwin Milton Royle's "The Unwritten Law," in which the California Motion Picture Corporation will next star Beatrice Michelson, is now within a few days of completion and that the first print will shortly be sent East for its first private showing in New York City.

EDWIN CAREWE'S DATES AHEAD  
Edwin Carewe, who has just finished "The Upstart," for the Rolfe Photoplays, Inc., will take three weeks' rest on his Texas ranch, returning on Jan. 15, when he will produce a starring vehicle for Mabel Taliaferro, entitled "The Right to Happiness." Miss Taliaferro and Mr. Carewe first worked for Mr. Rolfe together, playing the leads in "The Three of Us."

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## FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Under the title "The Creed of a Hack," THE EDITOR publishes interesting comment from the pen of J. E. Hearn which we take the liberty of quoting, believing the sentiments conveyed are of interest to our readers: "I believe there is a market for everything written which either conveys useful knowledge or gives wholesome pleasure, and there is no legitimate market for that which does neither... The consciously moral sometimes teach iniquity to the ingenuous by instructing them in the law, by showing them what laws there are to be violated. Ethics is most interesting to those who have lost their innocence, and when moralistic enthusiasm is communicated to the fledgling it may be a sign that his white feathers are about to be bedraggled. Inculcating a love for the right is better than exhibiting the dry bones of ethical systems. It is the present style to confess love for humanity, but, whether or not one considers such professions in good taste, writers are servants of humanity. He would be an unworthy servant who should poison his master because the servant was of the opinion that the master preferred poison to wholesome food."

Frank O'Neil Power writes from the standpoint of a "near" photoplaywright, and his observations will be beneficial to others. "As I am only a near photoplaywright I suppose many will wonder what right I have to express an opinion regarding good photoplays, but I am willing to take a chance and suffer the consequences," writes Mr. Power. "The one ambition of either a real or near writer should be to turn out a play with a new idea, with something original, and I am sure it will bring home a check. I think the 'near' should always read and listen to the advice of the experienced. Ever since THE MASON Photoplaywrights' Department was established, I have saved the copies of THE MASON; the result is I have a complete set of the articles for photoplay authors and I have no desire to part with them. During that time I have read over and over again the advice to the beginner, the idea of gathering little incidents one sees, newspaper clippings, events, titles, names and everything essential in writing the photoplay. I have not dashed off any scripts, but have gathered all sorts of material and read over carefully the advice of which I speak, and now I am ready to sit down to my typewriter and endeavor to turn out a few salable plays, if I fall in my venture, I will realize that I have something more to learn. I will accept the theory of Owen Davis, the great playwright, a man will learn by his failures."

"Many writers," continues Mr. Power, "when they meet with failure, turn around and say: 'Oh, you have to have a name to get on in this business.' That is not so, as Editors are continually on the lookout for new material. If that is your opinion, why don't you stop and realize that the ones with a name had to make it, and the way they made it was by writing good stories. I am sure that if we follow them and do the same we will soon earn a name, and then we will have no reason to complain. No doubt a name will help you, but remember that those who have a name have accomplished something to deserve it. For instance, I will name a number of plays which deserve a lot of credit and it was no wonder their writers were successful. To mention many would be impossible, Marguerite Bertsch with "Uncle Bill," and "Shadows of The Past;" Donald I. Buchanan's "Pawns of Mars," and "The Scar;" Frank Dazey's "The Understudy," "The Product," and "The Hand of God;" Wm. A. Lathrop's "The Judgment of Men;" Eugene Mullin's "Heart Ablaze;" Mark Swan's "The Man Who Could Not Sleep;" Edward J. Montague's "Wheels of Justice;" James Oliver Curwood's "Awakening;" Elaine Sterne's "Sins of The Mothers;" Mrs. Owen Bronson's "The Man-servant;" Jane Lennox's "An Affair For The Police;" Shannon Fife's "Between The Two of Them;" Norbert Lusk's "The Pillar of Flame;" W. A. Tre-mayne's "Mystery of Brayton Court;" Charles Brown's "The Girl Who Might Have Been;" Lawrence McCloskey's "Ring-tailed Rhinoceros;" Epea Winthrop Sar-

gent's "Along the Lazy Line;" W. E. Wieg's "The Smouldering;" and a host of others. As you will see, I have always noticed who writes the photoplays as they are thrown on the screen, and I am sure if near photoplay authors wish to make a name, the only way is to follow the manner in which these and other good plays are written."

A number of photoplay authors wish to know where to sell one reel and split reel comedies. It is true that the market for these productions is not so large as it once was, but nevertheless a large number of one reel productions are being released and acceptable plots are being considered by many first-class concerns. But why ask such questions? Every ambitious photoplaywright should read all the publications devoted to motion pictures. These publications give the names and the lengths of all releases, and it is an easy task to ascertain the names and addresses of the companies desired.

How many scenes, approximately, constitute a photoplay? Again the old question is put. We cannot do better than to quote the answer once made by "Pop" Hoadley to an aspiring author who volunteered this question. "Pop" answered the question by asking another: "How many potatoes in a bushel; it depends on the size of the potatoes, what?" And the number of scenes in a motion picture drama depends on the size of the scenes.

Every photoplay author, real or near should keep a notebook, for notebooks come in right handy. With the power of observation cultivated one may get a "hunch" almost anywhere, in the street car, at home, in the theater or elsewhere. Do not trust to your memory when these invaluable ideas pop into your brain, for they may pop out again. A photoplay author's notebook, properly kept may become a mine of information, and in time the writer can turn to the note book for both action and ideas. We know of one right famous author who jots down his ideas on the backs of letters and he confessed to us the other day that half the time his notes prove indecipherable when they "get cold." Better it is to carry a fountain pen and a little vest-pocket memorandum book, and when the ideas come put them down clearly, so they will be preserved for future reference.

Make a try for big plots and get out of the idea that most anything will do. There are original ideas which can be made yet more original, when you think you have conceived something right nifty, do not rush away with that originality. Let the idea simmer, as it were. Try and develop every angle, every possible development and new situations will come unawares. Many people possess the knack of originality. Not many people possess the knack of utilizing originality to the best commercial and artistic possibilities.

Many writers of photoplays in their striving for correct technique become too technical. They crowd their scripts with technical terms and sprinkle the expressions "flash backs," "cut-ins," "dissolves" etc., here, there and elsewhere. The best technique in the world is clearness, the foregoing of stiltedness, the forgetting of stereotyped form, for the story. Egotism is one great handicap to successful literary work, whether it be fiction or photoplay writing. A majority of beginners assume a fanciful, personal style in photoplay synopsis which they fondly deem clever, but instead it bears all the earmarks of being forced. The best style in the world, the clearest style in the world is the work in which the author forgets self and his own more or less wonderful personality in the story he or she has to tell. Have something to say firstly, and secondly be so full of your story that self is forgotten. Then will be manuscript that bear the earmarks of sincerity, of enthusiasm, of inspiration. In other words it will be classed by the Editor as "hot stuff."

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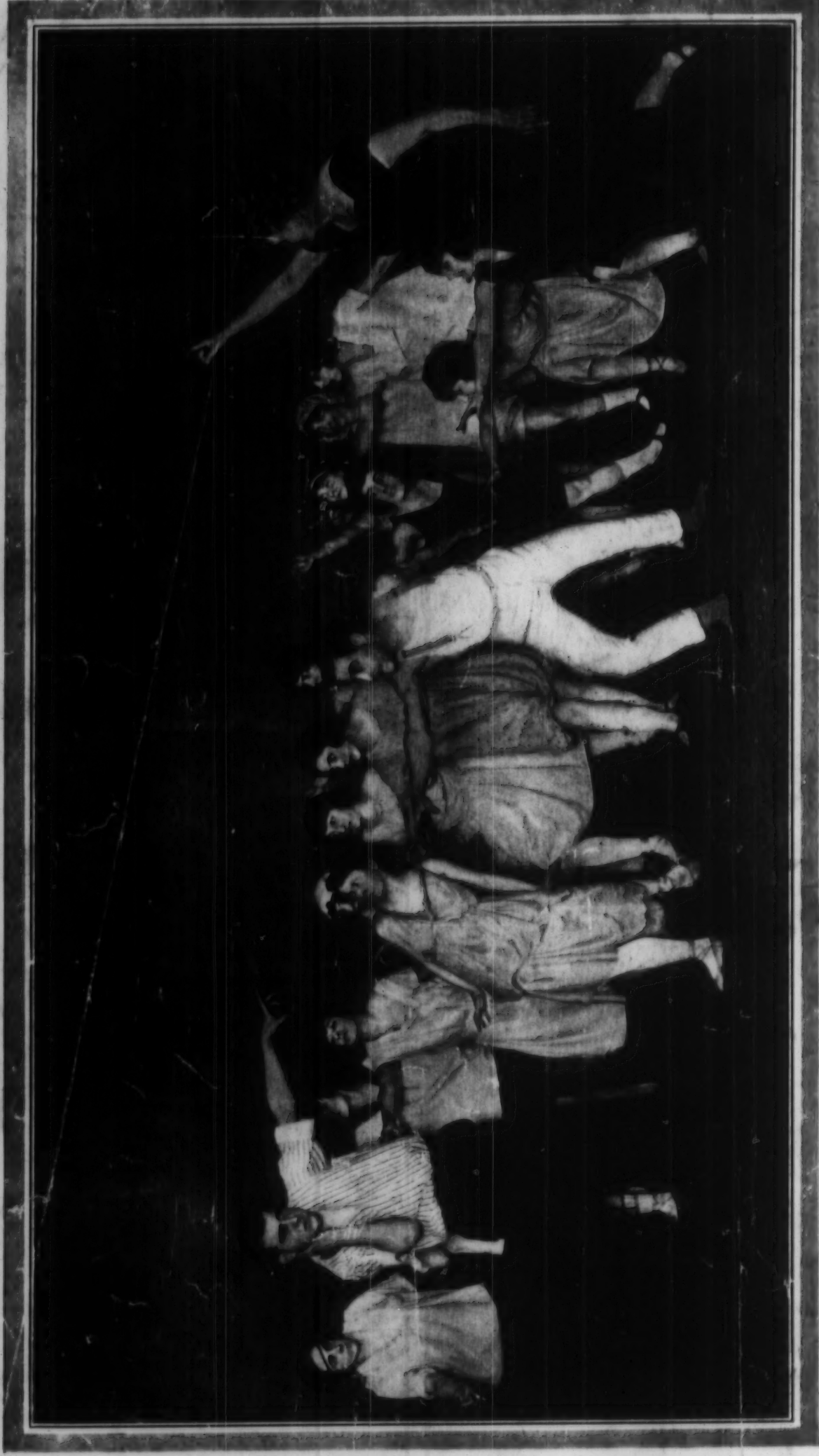
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